

# The Song Monarch

BY

DR. ALFRED BEIRLY.

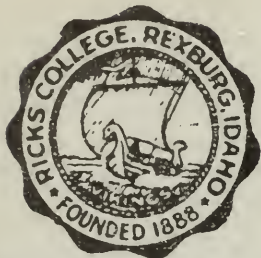
FOR  
HIGH SCHOOLS  
SINGING CLASSES  
MUSIC FESTIVALS  
SINGING SOCIETIES  
&c. &c.

Successor to  
*The Song Triumph*  
*The National Singer*  
*The Concert Master*  
*Festival Days, and*  
*School Songs*

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# THE SONG MONARCH.

BY  
Dr. Alfred Beirly.



A Well Graded and Very Complete Singing Book  
For the Use of

MUSICAL CONVENTIONS, SINGING CLASSES,  
COLLEGES, SEMINARIES, HIGH SCHOOLS  
AND MUSICAL FESTIVALS,

PRESENTING

ELEMENTARY AND PRACTICAL EXERCISES, SONGS, GLEES,  
ANTHEMS, SACRED AND SECULAR CHORUSES.



PUBLISHER

ALFRED BEIRLY.

# PREFACE

Of the various Music Books it has been my privilege to compose and compile, thirty-six in all—seven (7) are especially adapted to the use of Primary Schools, Grammar Schools, High Schools, Academies and Colleges; likewise to Singing Classes, Musical Conventions and Song Festivals.

The latest of these, THE SONG MONARCH will, it is believed, fully merit the great popularity realized by either of its predecessors.

The Author.



The following table of short selections contained in this book is presented to facilitate the work of the teacher.

## SHORT SELECTIONS.

PAGES.	PAGES.
Key of C. 26, 27, 28, 29, 30, 31, 32, 33, 34, 35.	Key of G flat. 41.
Key of G. 36, 37, 38, 39, 40, 68, 90.	Key of D flat. 46, 47.
Key of D. 42, 43, 44, 45, 46, 66, 69.	Key of A flat. 52, 53, 63, 64, 65, 74, 78.
Key of A. 48, 49, 50, 51.	Key of E flat. 61, 62, 67.
Key of E. 62.	Key of B flat. 58, 59, 60, 86, 132.
Key of B. 60.	Key of F. 54, 55, 56, 57, 75, 88.
Key of F sharp. 57.	



### To Book Compilers and Publishers.

All parties are hereby cautioned against using, without written permission, either the words or music, or the words and music combined, or the arrangement of either, jointly or separately of the songs published in Beirly's "Song Monarch."

1. The language of music is composed of sound.
2. Sound is audible—can be heard.
3. A sound becomes a *tone* when its pitch can be distinguished.
4. Every musical tone has four properties, viz: *Length, Pitch, Power, and Quality.*
5. Length implies *duration*—long or short.
6. Pitch implies *elevation*—high or low.
7. Power implies *force*—loud or soft.
8. Quality implies a degree of *perfection*—pure or impure.

## Departments in Music.

9. The three general departments in music are *Length, Pitch and Power.*
10. The tone-length department is called *Rhythmics.*
11. The tone-pitch department is called *Melodics.*
12. The tone-power department is called *Dynamics.*
13. Characters called Notes (*♩*) are used to represent tones.
14. The names of notes are: *Double-Whole Note, Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, etc.*
15. Notes have relative value.
16. The Double Whole note (*♩*) has a time value of two Whole notes.
17. The Whole note (*♩*) has a time value of two Half notes.
18. The Half note (*♩*) has a time value of two Quarter notes.
19. The Quarter note (*♩*) has a time value of two Eighth notes.
20. The Eighth note (*♩*) has a time value of two Sixteenth notes.
21. *Notes represent tone lengths.*
22. *Rests represent silence.*

## EXAMPLE OF NOTES AND RESTS.

23. A Double-Whole note *♩* is equal in value to two Whole notes *♩*

A Whole note *♩* is equal in value to two Half notes,

or four Quarters,

or eight Eighths,

or sixteen Sixteenths

24. A Dot (.) placed after a note or rest increases the time value of each by one half.

25. A Double Dot (..) placed after a note or rest increases the time value of each by one half and one quarter.

## EXAMPLES.

Single Dot.

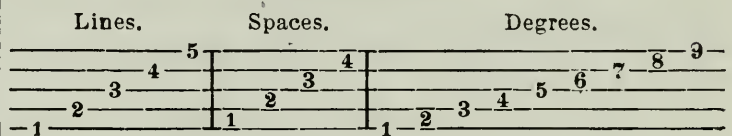
Double Dot.



## THE MUSIC STAFF.

26. The *Staff* is used for tone representation, and is composed of five parallel horizontal lines and the spaces between them.

### EXAMPLE I.

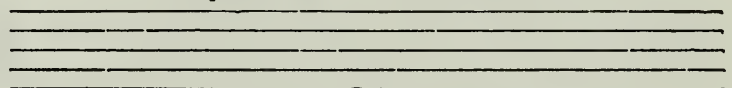


## ENLARGED STAFF.

27. For extended tone representation, the staff is enlarged by adding short lines below or above it, according to requirements; such lines are called *added* or *leger* lines.

### EXAMPLE II.

2d space above. — 2d added line above.  
Space above. — Added line above.

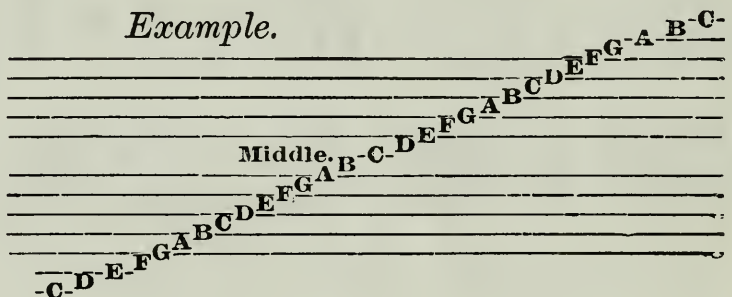


Space below. — Added line below.  
2d space below. — 2d added line below.

## THE MUSICAL ALPHABET.

28. The Musical Alphabet consists of seven letters, viz: A B C D E F and G. These letters have fixed positions upon the lines and spaces of the staff.

### Example.



## CLEFS, OR VOICE SIGNS.

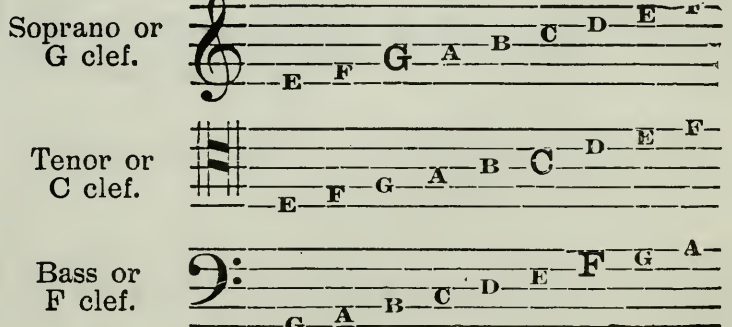
29. Clefs are characters used to prepare the *staff* for the different voices.

There are three kinds in common use.

The Soprano and Alto Clef: *♩*

The Tenor Clef: *♩*

The Bass Clef: *♩*





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BARS AND MUSICAL MEASURE.

30. A Bar is a line placed perpendicularly upon the staff.

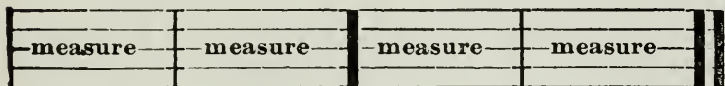
Two kinds are in common use, viz: Light (|) and Heavy bars (||).

31. The Light Bar is used to divide notation into measures: also to indicate the strong pulse or accented part of the measure, the one right after the bar.

32. The Heavy Bar is used to divide music into strains and phrases.

33. Two Heavy Bars form a *close*, indicating the end of a composition.

Light bar. Heavy bar. Light bar. Close.



34. A fraction ( $\frac{2}{4}$ ) or measure sign placed at the beginning of a piece of music shows by its numerator\* how many pulses there are in each measure so indicated; and by its denominator the kind of notes adapted and performed to each pulse.

35. The seven varieties of measure are: Double, Compound Double, Triple, Compound Triple, Quadruple, Compound Quadruple, and Sextuple.

36. A Measure is a group of two or more regularly recurring pulsations.

37. Accent is an extra stress given by the performer to the part or parts of a measure upon which occur the stronger pulsations.

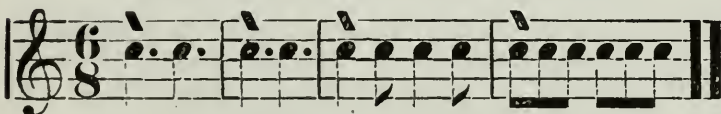
38. *Double measure* has two parts, or pulses, with accent on the first.—(V) the accent sign.

Double measure—beats, down, up.



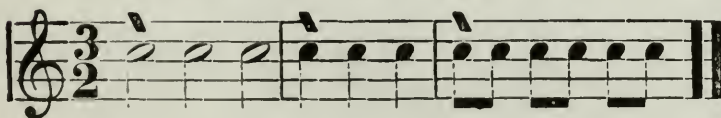
39. *Compound Double measure* has two parts, or pulses, with accent on the first.

Compound Double measure—beats, down, up.



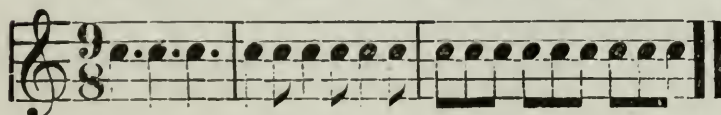
40. *Triple measure* has three parts, or pulses, with accent on the first.

Triple measure—beats, down, right, up.



41. *Compound Triple measure* has three parts, or pulses, to the measure.

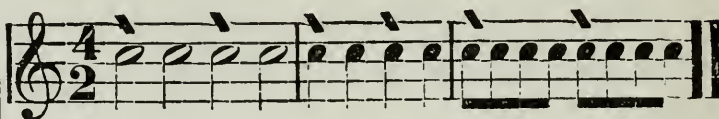
Compound Triple measure—beats, down, right, up.



\* Except in varieties known as *Compound measure*, where the numerator indicates a certain number of notes to the measure.

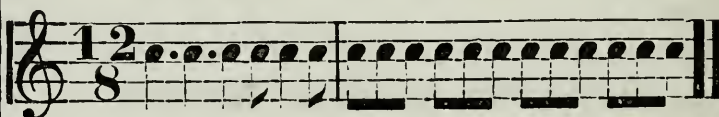
42. *Quadruple measure* has four parts, or pulses, with accent on the first and third.

Quadruple measure—beats, down, left, right, up.



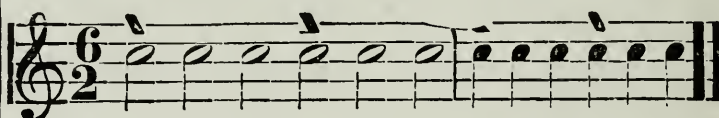
43. *Compound Quadruple measure* has four parts, or pulses, with accent on the first and third.

Compound Quadruple measure—beats, down, left, right, up.



44. *Sextuple Measure* has six parts, or pulses, to the measure, with the accent on the first and fourth.

Sextuple Measure—beats, down, left, left, right, up, up.



## DIATONIC SCALES.

45. A *Diatonic Scale* is a family of tones arranged in consecutive order from key tone to key tone, and numbered from the lowest tone upward.

46. Intervals called *seconds* exist between the adjoining tones of diatonic scales.

Of the interval known as the "second," there are three kinds, namely:

*Minor*—(lesser) second.

*Major*—(greater) second, and

*Augmented*—(enlarged) second.

47. The following example shows the order of intervals from tone to tone in the diatonic scales, giving names for the same.

### MAJOR SCALE.

Minor Second	8-6	Half Step
Major Second	7-6	Step
Major Second	6-5	Step
Major Second	5-4	Step
Minor Second	4-3	Half Step
Major Second	3-2	Step
Major Second	2-1	Step

### MINOR SCALE.

Minor Second	8-6	Half Step
Augmented Second	7-6	Step & a half
Minor Second	6-5	Half Step
Major Second	5-4	Step
Major Second	4-3	Step
Minor Second	3-2	Half Step
Major Second	2-1	Step

48. Locating tone one, the lowest member of a tone-family or scale upon any degree of the staff, determines the letter upon that degree a *Key-letter*, and note and tone corresponding, a *Key-note* and tone.

49. A *Major Scale* is so named because certain intervals in it are *major*,—greater by one half-step than corresponding ones in a *Minor Scale*.

50. A Minor Scale is so named because certain intervals in it are *minor*;—lesser by one half-step than corresponding ones in the Major Scale.

51. A Chromatic Scale is so named because the chromatic (*color*) tones were written in colors, before sharps and flats were introduced in music.

## THE DIATONIC SCALE.—MAJOR.

	Major Second.	Major Sd.	Minor Sd.	Major Sd.	Major Sd.	Major Sd.	Minor Sd.	
Letter names.	C	D	E	F	G	A	B	C
Numeral names.	1	2	3	4	5	6	7	8
Italian syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,*	Do.
Harmonic names.	Tonic.	Super-Tonic.	Mediant.	Sub-Dominant.	Dominant.	Sub-Mediant.	Sub-Tonic.	Tonic.

52. Every Major Key has its relative Minor, the Key-note and Key-letter of which are found three degrees lower than those of the Major.

53. A Major Key and its relative Minor always have the same signature.

## THE DIATONIC SCALE.—MINOR.

### HARMONIC FORM.

	Major Second.	Minor Sd.	Major Sd.	Major Sd.	Minor Sd.	Augmented Sd.	Minor Sd.
A	B	C	D	E	F	G#	A
1	2	3	4	5	6	7	8
La,	Ti,	Do,	Re,	Mi,	Fa,	Si,	La.
Tonic.	Super-Tonic.	Mediant.	Sub-Dominant.	Dominant.	Sub-Mediant.	Sub-Tonic.	Tonic.

\*The syllable "Ti" for seven of the Major scale is preferred, as "Si" has its legitimate place in the minor and chromatic scales.

### MELODIC FORM,—Ascending

Major Second.	Minor Sd.	Major Sd.	Major Sd.	Major Sd.	Major Sd.	Minor Sd.	
1	2	3	4	5	6	7	8
La,	Ti,	Do,	Re,	Mi,	Fi,	Si,	La.

### MELODIC FORM,—Descending.

Major Second.	Major Sd.	Minor Sd.	Major Sd.	Major Sd.	Minor Sd.	Major Sd.	
8	7	6	5	4	3	2	1
La,	Sol,	Fa,	Mi,	Re,	Do,	Ti,	La.

54. The Chromatic Scale is composed of diatonic and chromatic tones recurring in a consecutive order by *half-steps* from key-tone to key-tone.

### Ascending.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8
[Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do.

### Descending.

8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1
Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.

## Dynamics.

55. Dynamics is the department treating of the various degrees of power, of which there are five, viz:

- Pianissimo*, or *pp*, indicating a very soft tone.
- Piano*, or *p*, indicating a soft tone.
- Mezzo*, or *m*, indicating a medium tone.
- Forte*, or *f*, indicating a loud tone.
- Fortissimo*, or *ff*, indicating a very loud tone.



56. The Tie (— or —) is a curved line used to connect two or more notes on the same degree of a staff, thus:

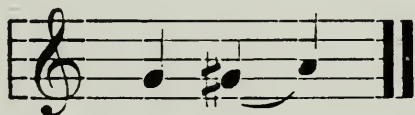


57. The Slur (— or —) is a curved line used to connect two or more notes on different degrees of a staff, thus:



### SHARPS, FLATS, AND CANCEL.

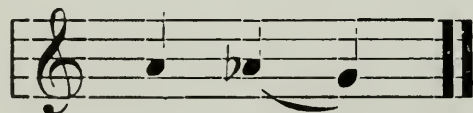
58. A Sharp, (#) when placed before a note indicates a new tone and pitch one half-step higher, the tendency of which is upward, thus:



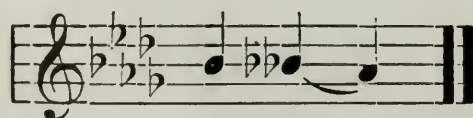
59. A Double Sharp (\*) has the effect of a sharp, and is only employed upon degrees affected by sharps in a Key-signature, thus:



60. A Flat, (b) when placed before a note indicates a new tone and pitch one half-step lower, the tendency of which is downward, thus:



61. A Double Flat (bb) has the effect of a flat, and is only employed upon degrees affected by flats in a Key-signature, thus:

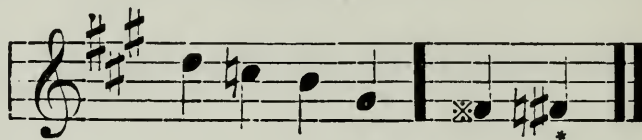


\*In example I, last note, the cancel destroys the effect of the double sharp preceding it, and the F in the signature. To restore the degree again to F#, a sharp is placed after the cancel.

†In example II, last note, the cancel destroys the effect of the double flat preceding it, and the Bb in the signature. To restore the degree again to Bb, a flat is placed after the cancel.

62. A Cancel, (C) when placed upon a degree affected by a sharp or flat in or out of a signature, cancels (counteracts) the effect of either. It also cancels the effect of the double sharp and double flat. See Examples.

#### EXAMPLE I.



#### EXAMPLE II.



Sharps, Flats, and Cancels are used in transposition to properly arrange the intervals in scales and keys; hence, become "signatures" for the keys.

63. The Repeat Sign  $\frac{\text{---}}{\text{---}}$  indicates the repetition of a phrase or strain. Appearing to the left of a bar  $\frac{\text{---}}{\text{---}}$  the strain immediately preceding it is repeated. Appearing to the right of a bar  $\frac{\text{---}}{\text{---}}$  the strain following it is repeated.

64. The Brace { or || is used to connect two or more staves, forming them into a score

A score is an orderly assemblage of the parts of a vocal or instrumental composition.

### TERMS AND SIGNS OF EXPRESSION.

*Piano*, or its abbreviation *p*, signifies a soft tone.

*Pianissimo*, or *pp*—very soft.

*Mezzo*, (pronounced *Metso*), or *m*—a medium force of tone.

*Forte*, or *f*—a loud tone.

*Fortissimo*, or *ff*—very loud.

*Fortzando*, or *fz* } or >,—a strong attack with sudden diminishing in power.

*Crescendo*, or *Cres.*, or <—a gradual increase of power.

*De Crescendo*, or *Decres.* } or >,—a gradual decrease of power.

*Swell* or <—increase and diminish.

*A Tempo*—in time.

*Accelerando*, or *Accel.*,—gradually quickening the movement.

*Ritardando*, or *Rit.*

*Rallentando*, or *Rall.* } gradually delaying the movement.

*Ad Libitum*, or *Ad lib.*,—at pleasure.

*Fine*—the end.



## EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.

*A*—in, at, for, with, etc.  
*Accelerando*—(A-tchel-e-ran-do) moving faster and faster.  
*Accento*—(A-chayn-to) accent, accented.  
*Adagio*—(A-dah-jo) slow.  
*Allegro*—(Al-lay-gro) a quick movement.  
*Allegretto*—(Al-lay-gray-to) less quick than *allegro*.  
*Andante*—(An-dan-te) distinct; rather slow.  
*Andantino*—(An-dan-tee-no) quicker than *andante*.  
*A Tempo*—(Ah-tem-po) in time.  
*Bis*—(Bese) twice.  
*Cantabile*—(Can-tah-bee-le) elegant, graceful.  
*Con Spirito*—(Spir-i-to) with spirit.  
*Coda*—an additional close of a composition.  
*Da Capo*—(Da-cah-po, or *D. C.*) go to the beginning.  
*Dal Segno*—(Dal-say-no, or *D. S.*) go to sign.  
*Dolce*—(Dol-tche) soft, sweet, delicate.  
*Fine*—(Fee-ne) end.  
*Finale*—(Fee-nah-lee) the final movement.  
*Fugue*—(G. as in get) a flight; one part leading, others imitating.  
*Grave*—(Grah-ve) slow and solemn.  
*Largo*—a slow movement.  
*Larghetto*—(Lar-get-to) not so slow as *largo*.

*Legato*—(Le-gah-to) smooth and connected.  
*Lento*—(Layn-to) slow and gliding.  
*Maestoso*—(Ma-es-to-so) majestically.  
*Moderato*—(Mod-e-rah-to) moderately.  
*Obligato*—(Ob-le-gah-to) necessary, indispensable.  
*Presto*—quick.  
*Prestissimo*—very quick.  
*Primo*—(Pree-mo) first.  
*Pastorale*—(Pas-to-rah-le) in a genial style.  
*Recitative*—(Rec-i-ta-tive) in speaking style.  
*Ritard*—slower and slower.  
*Solo*—for one voice or instrument.  
*Soli*—(So-lee) plural of solo.  
*Solfeggio*—vocal exercise.  
*Sostenuto*—(Sos-te-nu-to) sustained.  
*Soto*—under.  
*Soto Voce*—(So-to Vo-cha) with subdued voice.  
*Subito*—(Su-be-to) quick.  
*Scherzo*—(Skert-zo) in a playful manner.  
*Tempo*—in time.  
*Trio*—(Tree-o) for three parts.  
*Tutti*—(Tut-tee) all together.  
*Vivace*—(Ve-vah-tche) quick and cheerful.  
*Voce*—(Vo-cha) voice.

## INTERVALS.

65. Two tones represented on the same degree of the staff are called a Prime.

66. An interval involving two consecutive degrees of the staff is called a Second.

67. An interval involving three consecutive degrees is called a Third.

68. An interval involving four consecutive degrees is called a Fourth.

69. An interval involving five consecutive degrees is called a Fifth.

70. An interval involving six consecutive degrees is called a Sixth.

71. An interval involving seven consecutive degrees is called a Seventh.

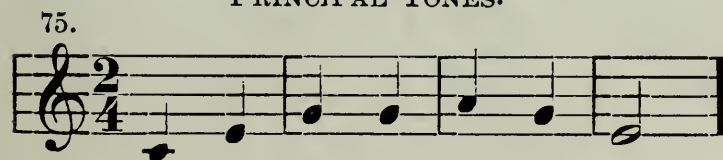
72. An interval involving eight consecutive degrees is called an Eighth or Octave.

73. An interval involving nine consecutive degrees is called a Ninth.

## ILLUSTRATION.



## PRINCIPAL TONES.



\* Passing Notes.

† Fore Note.

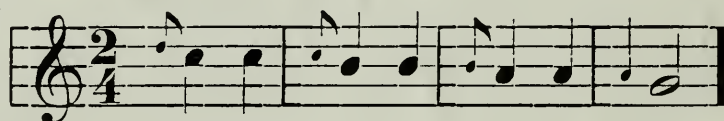
76.



## LONG APPOGGIATURAS.

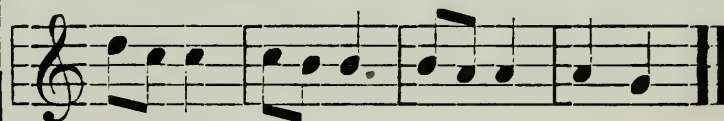
77.

Written.



78.

Performed.



## SHORT APPOGGIATURAS.

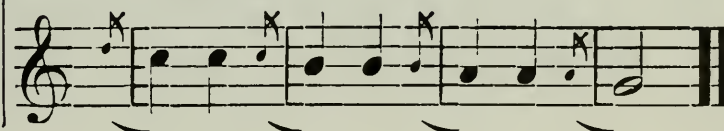
79.

Written.



80.

Performed.



# PRACTICAL EXERCISES.

**TO THE TEACHER.**—In the introduction and development of the following practical exercises, endeavor to be *thorough* in all particulars. Post yourself well on all points by carefully reading over and studying the preceding (Elementary) pages of this work. During lesson hours call the attention of your pupils to such paragraphs and illustrations as will assist in the development of the subject under consideration.

- No. 1. Explain the scale, key-note and key-letter, staff, Soprano or G clef, heavy bar and the close; also the letters, numeral and syllable names, reciting and practicing each carefully.

SCALE—Ascending.

SCALE—Descending.

Numeral names.	1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
Letter names.	C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C.

- No. 2. Explain the half note and quarter note; simultaneously let a part of the class sing the *half* notes ascending and descending, the remainder the *quarter* notes descending and ascending.

1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,—	Ti,—	La,—	Sol,—	Fa,—	Mi,—	Re,—	Do.—

- No. 3. *Eight* of a scale becomes *one* to all tones above it; *one* becomes *eight* to all tones below it.

1	3	3	5	3	3	1	3	5	5	8.	2	1	2	1	8	7	6	5	5	4	3	2	1.
Do,	Mi,—	Sol,	Mi,—	Do,	Mi,	Sol,—	Do.	Re,	Do,	Re,	Do,	Do,	Ti,	La,	Sol,	Sol,	Fa,	Mi,	Re,	Do.			

- No. 4. Explain the Tenor or C clef; that the letters have the same staff-position as under the G clef.

1	2	3	4	5	6	7	8.	5	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Sol,	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
C	D	E	F	G	A	B	C.	G	C	B	A	G	F	E	D	C.

- No. 5. Explain the Bass or F clef, and the changed letter-positions under this clef as compared to the Soprano and Tenor clefs.

1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C.

- No. 6. Explain the whole note and eighth note.

Do,	Re,	....	Mi,	.....	Fa,	.....	Sol,	.....	La,	.....	Ti,	...	Do
-----	-----	------	-----	-------	-----	-------	------	-------	-----	-------	-----	-----	----



Beginners should practice these exercises often, and save the time.




No. 7 Explain Double measure, Internals, pulses in each measure, accent, hand beats, etc.

No. 8 Explain the interval of a "third."

No. 9. Explain the Tie ( $\frown$ ) and accent when notes are affected by the tie.

Do.

No. 10 Explain Eighth Notes.

No. 11 Explain the Whole Rest (  ), Quarter Rest (  ) and Eighth Rest (  ).

No. 12 Begin with Sol.

Sol.

No. 13 Begin with Mi

Mi.

No. 14    Begin with Do above.

Do.

No. 15 Explain the Numeral names of "one" above eight, and "seven" below one.

[illegible]



## EXERCISES IN DOUBLE MEASURE.

*Two Quarter Notes fill a Measure.*

No. 16. Teacher explain "Double Measure," the number of parts to the measure, the measure sign, ( $\frac{2}{4}$ ) accent, and hand motions.

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
Count. 1 2, 1 2, 1 2, 1-2, 1 2, 1 2, 1-2, 1 2, 1 2, 1 2, 1-2, 1 2, 1 2, 1 2, 1-2.

No. 17. Explain Eighth Notes.

Sol, Do, Ti, La, Sol, Fa, Mi, Do, etc.  
1 2, 1 2, 1 2, 1-2, 1 2, 1 2, 1 2, 1 2, 1-2, 1 2, 1-2.

No. 18. Explain Triple Measure,  $\frac{3}{4}$  the accent and "beats."

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3.

No. 19. Explain the use of the dot (•) after note or rest.

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
Do. 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3.

No. 20. Explain two-part singing, or a Duet. Tenor sing with Soprano, Bass with Alto.

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
Mi. Do. 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3.

No. 21. Explain Quadruple Measure,  $\frac{4}{4}$  the accents and "beats." Sing by syllable.

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

No. 22. Explain the Bass Clef  $\text{F}_4$  letter position, etc. (All sing.)

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
Do. 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

No. 23. Explain three-part singing, or a Trio; the Brace, ( { } ) (Tenor sing with Bass.)

Do, Do, Re, Mi, Re, Do, Do, Mi, Mi, Fa, Sol, Fa, Mi, Mi, Sol, La, Sol, Fa, Mi, Re, Do.  
Mi. Do. We are class mates one and all, Hap-py we, Light and free, We march to du-ty's call.

## No. 24.

Sop. & Alto.  
Do,..... Re,..... Mi,..... Fa,..... Sol,..... La,..... Ti,..... Do.....

Ten. & Bass.  
Do,..... Ti,..... La,..... Sol,..... Fa,..... Mi,..... Re,..... Do.....

## No. 25. Explain Triplets.

## No. 26. Explain Compound Double Measure; the accents and beats.

## No. 27. Explain the "Score."

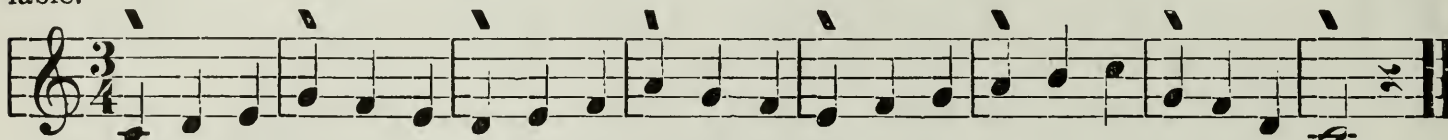
Birds are sing - ing, Glad - ness bring - ing, All the sum - mer day;

Beau - teous sights, And sweet de - lights, All sad - ness drives a - way.



## TRIPLE MEASURE. THREE QUARTER NOTES FILL A MEASURE.

No. 28. Explain Triple Measure, the measure sign, ( $\frac{3}{4}$ ) accent, and hand motions.—Sing by syllable.



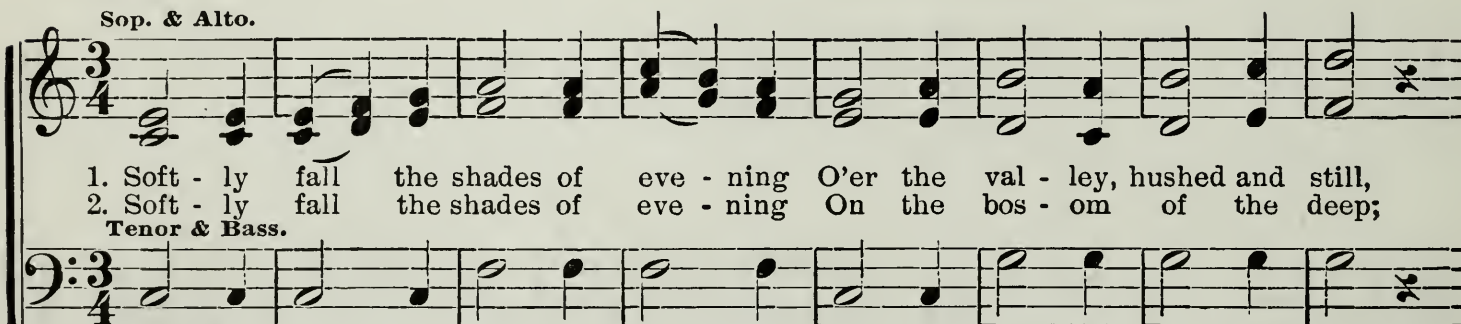
Do, Re, Mi, Sol, Fa, Mi, Re, Mi, Fa, La, Sol, Fa, Mi, Fa, Sol, La, Ti, Do, Sol, Fa, Re, Do.  
 Count. 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1-2 3.  
 Down, right, up, etc.

No. 29. Sing by syllable.  
 Sop. & Tenor.



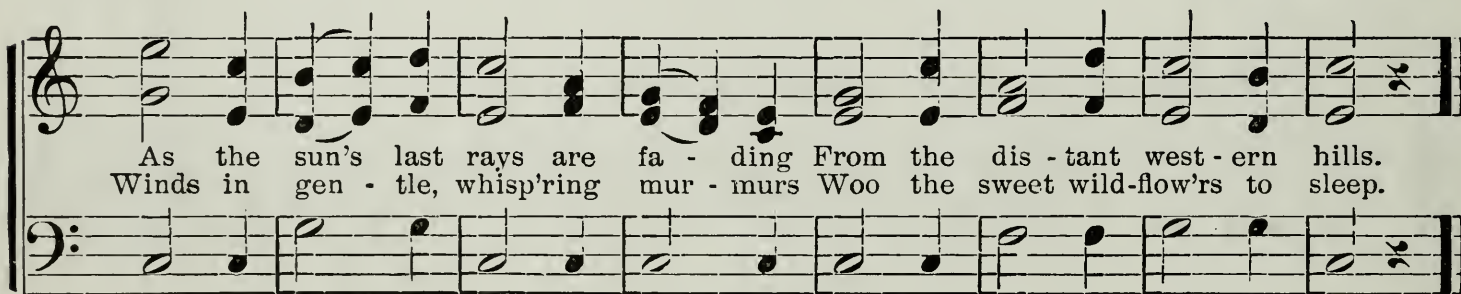
Alto & Bass.

No. 30.  
 Sop. & Alto.



1. Soft - ly fall the shades of eve - ning O'er the val - ley, hushed and still,  
 2. Soft - ly fall the shades of eve - ning On the bos - om of the deep;

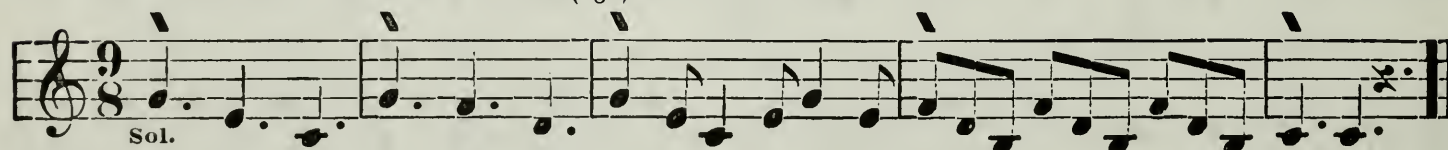
Tenor & Bass.



As the sun's last rays are fa - ding From the dis - tant west - ern hills.  
 Winds in gen - tle, whisp'ring mur - murs Woo the sweet wild-flow'rs to sleep.

## COMPOUND TRIPLE MEASURE. THREE DOTTED QUARTER NOTES FILL A MEASURE.

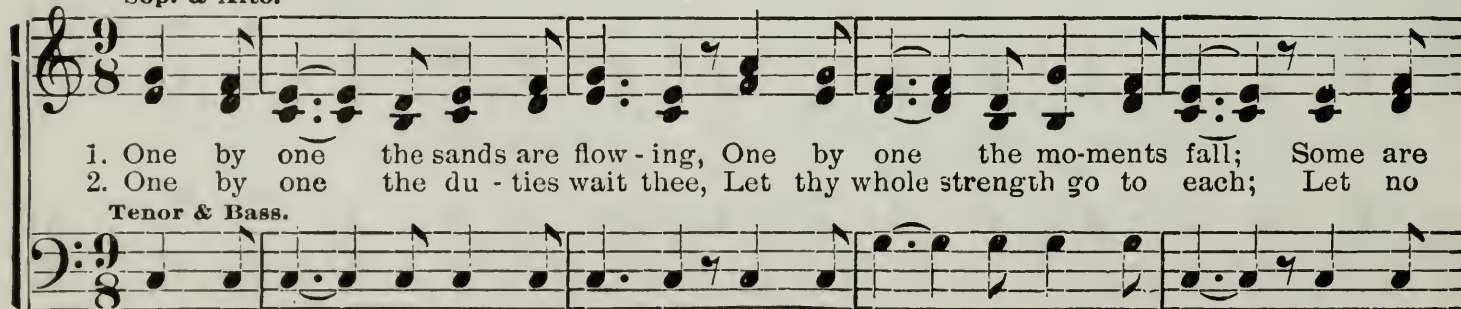
No. 31. Explain the measure sign, ( $\frac{9}{8}$ ) accent, and beating time.



Sol.

1 2 3, 1 2 3,  
 Down, right, up, etc.

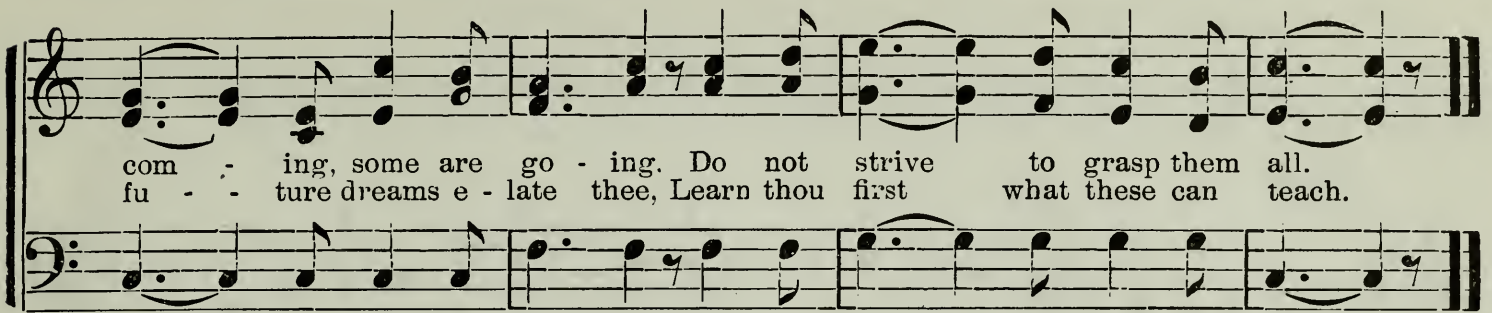
No. 32. Sing by syllable.  
 Sop. & Alto.



1. One by one the sands are flow - ing, One by one the mo - ments fall; Some are  
 2. One by one the du - ties wait thee, Let thy whole strength go to each; Let no

Tenor & Bass.

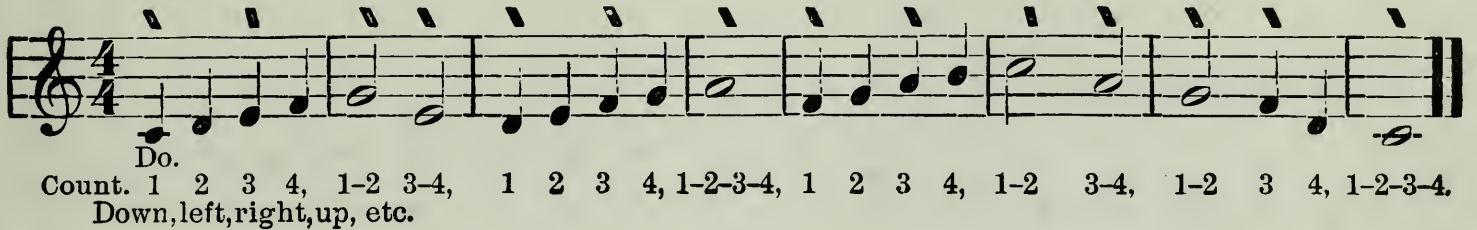




com - ing, some are go - ing. Do not strive to grasp them all.  
fu - ture dreams e - late thee, Learn thou first what these can teach.

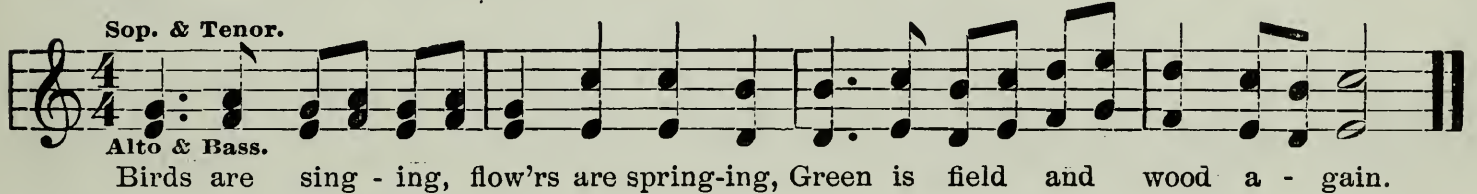
QUADRUPLE MEASURE. FOUR QUARTER NOTES FILL A MEASURE.

No. 33. Explain Quadruple Measure, the measure sign, ( $\frac{4}{4}$ ) accent, and hand motions. Sing and beat the time.



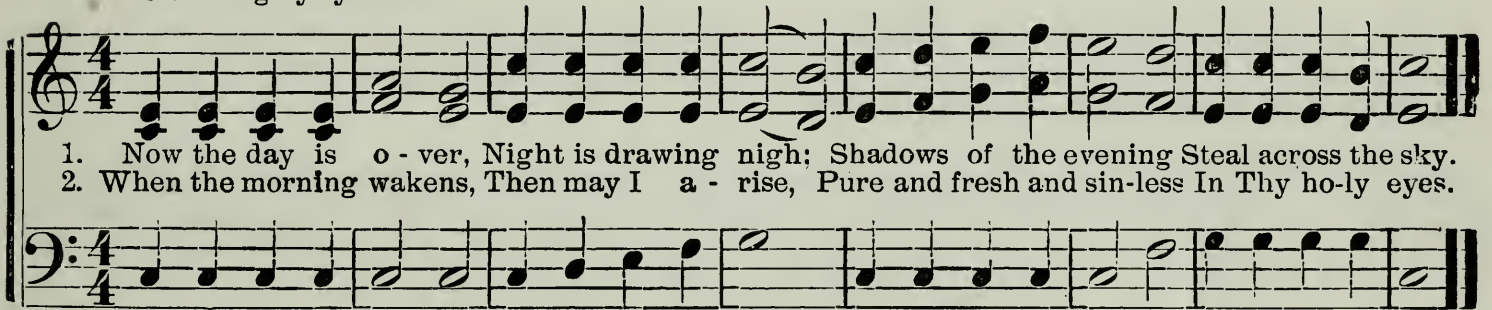
Do.  
Count. 1 2 3 4, 1-2 3-4, 1 2 3 4, 1-2-3-4, 1 2 3 4, 1-2 3-4, 1-2 3 4, 1-2-3-4.  
Down, left, right, up, etc.

No. 34.



Sop. & Tenor.  
Alto & Bass.  
Birds are sing - ing, flow'rs are spring-ing, Green is field and wood a - gain.

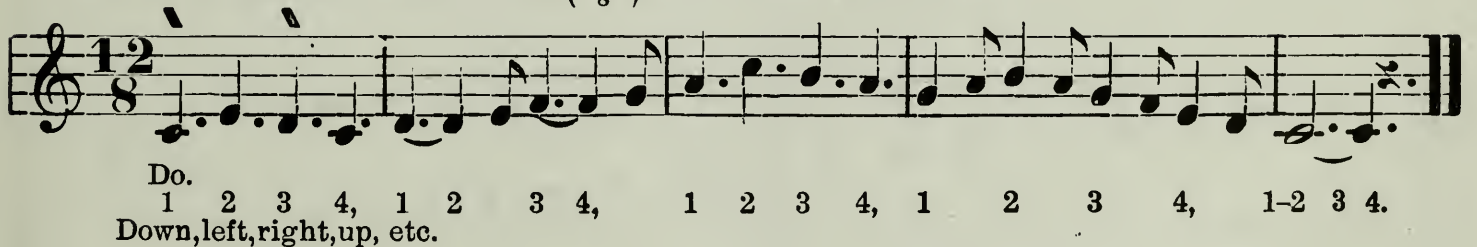
No. 35. Sing by syllable.



1. Now the day is o - ver, Night is drawing nigh; Shadows of the evening Steal across the sky.  
2. When the morning wakens, Then may I a - rise, Pure and fresh and sin-less In Thy ho-ly eyes.

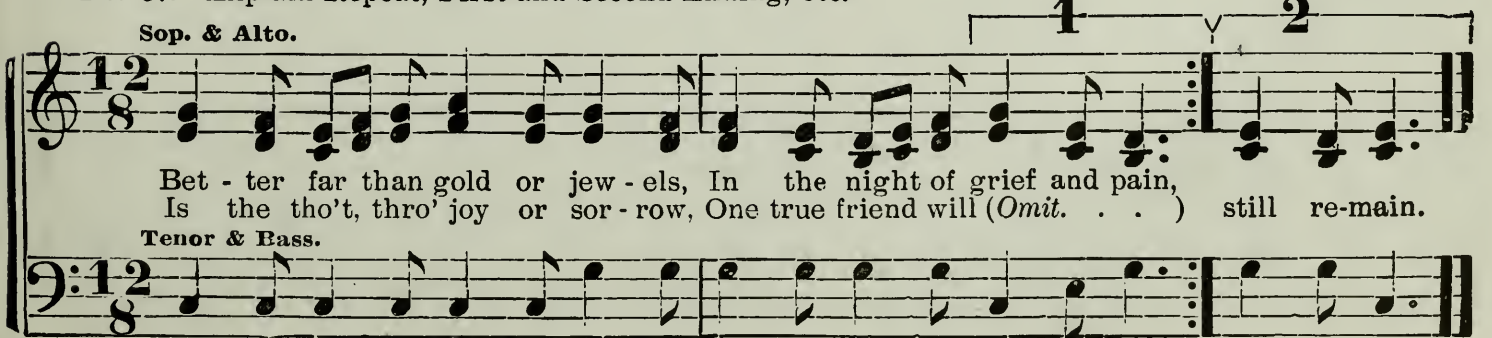
COMPOUND QUADRUPLE MEASURE. FOUR DOTTED QUARTER NOTES FILL A MEASURE.

No. 36. Explain the measure sign, ( $\frac{12}{8}$ ) accent, and beating time.



Do.  
1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1-2 3 4.  
Down, left, right, up, etc.

No. 37. Explain Repeat, First and Second Ending, etc.



Sop. & Alto.  
Tenor & Bass.  
Bet - ter far than gold or jew - els, In the night of grief and pain,  
Is the tho't, thro' joy or sor - row, One true friend will (Omit. . . ) still re-main.

## SEXTUPLE MEASURE. SIX QUARTER NOTES FILL A MEASURE.

No. 38. Explain Sextuple Measure, the measure sign, ( $\frac{6}{4}$ ) accent, and hand motions. Sing and beat the time

*Slowly.*



Sol.

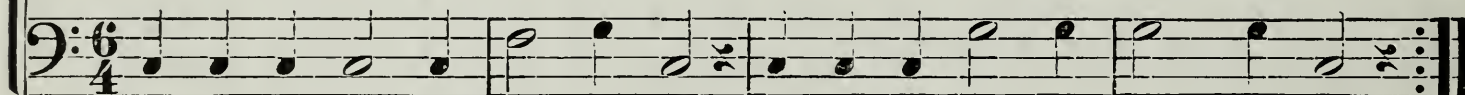
Count. 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4-5 6.

Down, left, left, right, up, up, etc.

No. 39. Sing by syllable.



Sweet is the work, my God, my King, To praise Thy name, give thanks, and sing;  
To show Thy love by morn-ing light, And talk of all Thy truth by night.



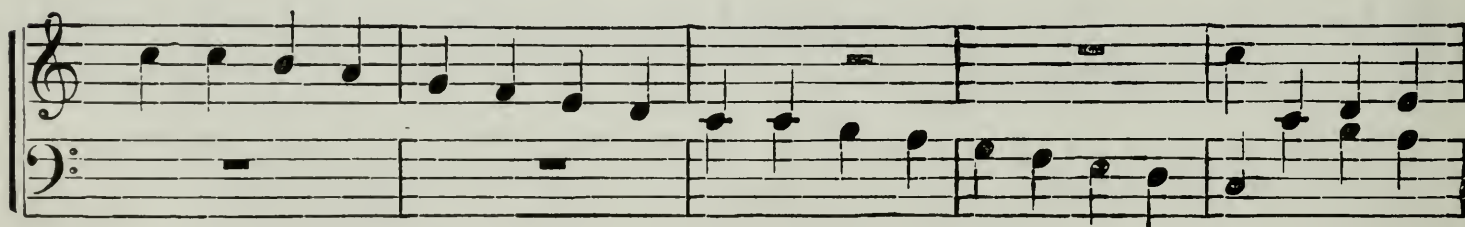
No. 40. This exercise shows the "Middle C," or *connecting pitch* between the upper and lower staves, and illustrates the difference of the octave of pitch existing between the male and female voice. It should be given careful study. Sing by syllable.

Sop. & Alto.



Tenor & Bass.

Middle C.









## PRACTICE OFTEN.

No. 50. Sing by syllable in unison—slowly at first, then faster.

Do re do mi do fa do, Re mi re fa re sol re, Mi fa mi sol  
 mi la mi, Fa sol fa la fa ti fa, Sol la sol ti sol do sol,  
 La ti la do la re la, Ti do ti re ti mi ti, Do la fa re ti sol do.

No. 51.

Do ti do la do sol do, Ti la ti sol ti fa ti, La sol la fa  
 la mi la, Sol fa sol mi sol re sol, Fa mi fa re fa do fa,  
 Mi re mi do mi ti mi, Re do re ti re la re, Do ti do la do sol do.

No. 52.

Do mi do fa do sol do, Re fa re sol re la re, Mi sol  
 mi la mi ti mi, Fa la fa ti fa do fa, Sol ti sol do  
 sol re sol, Do la do sol do fa do mi ti re la ti do.

No. 53.

Do re do mi do fa re sol mi la fa ti sol do la re,  
 Do ti do la do sol ti fa la mi . sol re fa ti do.

## No. 54.

Do do ti mi re ti la mi fa sol mi sol re sol do, Re re do fa  
 mi do ti fa, Sol la fa la mi la re, Mi do fa do sol do la,  
 Fa re sol re la re ti, Sol mi la mi ti mi do, Fa sol mi sol re sol do.

## No. 55.

Mi do ti, re ti la, do la sol, ti sol fa, la fa mi, Sol mi  
 re sol re do; Mi sol mi do, fa la fa re,  
 Sol ti sol mi, la do la fa, ti re ti sol, do sol la fa sol mi fa re do.

## No. 56. Soprano.

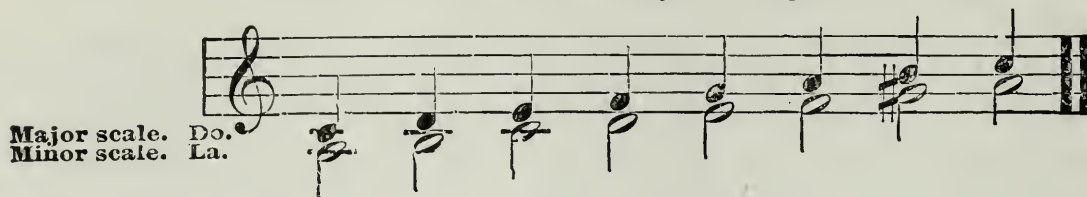
Do. Alto. Tenor, Do. Bass.  
 Do. Alto. Tenor, Do. Bass.  
 Do. Alto. Tenor, Do. Bass.



## MAJOR AND MINOR SCALES FOR ALL THE KEYS IN MUSIC.

Each Key signature indicates *two Keys*, a Major and its Relative Minor

Natural or fundamental keys, C Major and A Minor.



## TRANSPOSITIONS IN SHARPS.

G major and E minor.

D major and B minor.



A major and F# minor.

E major and C# minor.



B major and G# minor.

F# major and D# minor.



## TRANSPOSITIONS IN FLATS.

F major and D minor.

Bb major and G minor.



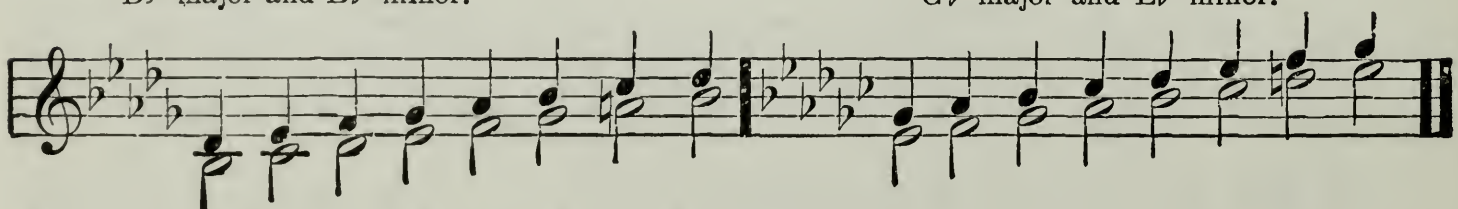
Eb major and C minor

Ab major and F minor.



Db major and Bb minor.

Gb major and Eb minor.





## PARALLEL KEY EXERCISES.

**TO SCHOLARS AND TEACHERS:**—Every key in music has what is known as a “parallel” key; (the key of C being the only exception, which is parallel to two other keys—C $\sharp$ , and C $\flat$ ). The tones of “parallel” keys are located on the same degrees of the staff, but under different key signatures, and are known by the same syllable names. Parallel keys, though located on the same position of the staff, are never of the same pitch. The keys under sharp ( $\sharp$ ) signatures are always pitched one-half step higher than those under flat ( $\flat$ ) signatures.

Every teacher should feel it his duty to fully explain and further simplify, if possible, this system to the scholars in charge, as it will go very far toward clearing away the mysteries of musical transpositions.

## SCALES UNDER PARALLEL KEY SIGNATURES.

KEY OF C.		KEY OF C $\flat$ .		KEY OF G.		KEY OF G $\flat$ .	
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
KEY OF D.		KEY OF D $\flat$ .		KEY OF A.		KEY OF A $\flat$ .	
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
KEY OF E.		KEY OF E $\flat$ .		KEY OF B.		KEY OF B $\flat$ .	
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
KEY OF F $\sharp$ .		KEY OF F.		KEY OF C $\sharp$ .		KEY OF C.	
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	

## CHORD-SPELLING, PRONOUNCING AND RESOLVING.

**NOTE TO TEACHERS.**—The most successful method for giving a class the proper pitch of a piece of music is, for the teacher to sound its key-tone or Do, requesting the class to sound it after him; then say: Spell the chord of Do, and pronounce the first tones of your various parts,—then the class sound the tones Do, Mi, Sol, and pronounce the tones forming the opening chord of the selection, thus making a thorough preparation to begin singing either by word or syllable.

*Spelling* a chord is to sound its tones separately. *Pronouncing* a chord is to sound them simultaneously.

TONIC OR DO CHORD IN C.    SUPER-TONIC OR RE.    MEDIANT OR MI.    SUB-DOMINANT OR FA.    DOMINANT OR SOL.

Spelling.    Pronouncing.

Sop. & Alto.    Ten. & Bass.

Do Mi Sol    Re    Mi    Fa    Sol

DOMINANT AN OCTAVE LOWER.    SUB-MEDIANT OR LA.    SUB-TONIC OR TI.    DOMINANT SEVENTH CHORD.

Spell.    Pronounce.    Resolve.    Spell.    Pronounce.    Resolve.

Sol    La    Ti    Sol

TONIC CHORD IN G. DOM. 7TH & RESOLUTION.    TONIC IN D. DOM. 7TH & RESOLUTION.    TONIC IN A. DOM. 7TH & RESOLUTION.

Do    Sol    Do    Sol    Do    Sol

TONIC IN E. DOM. 7TH & RESOLUTION.    TONIC IN B. DOM. 7TH & RESOLUTION.    TONIC IN F#. DOM. 7TH & RESOLUTION.

Do    Sol    Do    Sol    Do    Sol

TONIC IN F. DOM. 7TH & RESOLUTION.    TONIC IN Bb. DOM. 7TH & RESOLUTION.    TONIC IN Eb. DOM. 7TH & RESOLUTION.

Do    Sol    Do    Sol    Do    Sol

TONIC IN Ab. DOM. 7TH & RESOLUTION.    TONIC IN Db. DOM. 7TH & RESOLUTION.    TONIC IN Gb. DOM. 7TH & RESOLUTION.

Do    Sol    Do    Sol    Do    Sol



An **INTERVAL** is the difference in pitch between two tones written or performed.

An **INTERVAL** derives its name from the number of degrees of the Staff it involves.

Intervals are always reckoned from the lowest tone upward.

To measure Intervals, steps and half steps are employed.

The names given to Intervals are, Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, as follows:



**INTERVALS** are named Major, Minor, Perfect, Imperfect, Diminished and Augmented.

The different kinds of Primes, Seconds, etc., are represented in the key of C, as follows:

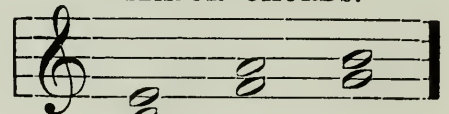


**HARMONY** is the result of a proper combination of simultaneous tones represented or performed.

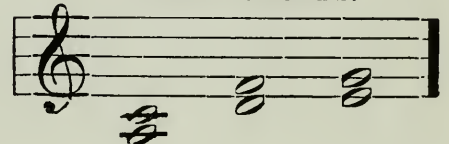
A **TRIAD** is a Chord consisting of a Tone with its Third and Fifth added.

A Chord is designated "Major" when its *Third* is two Major seconds (or whole steps) higher than its lowest tone, or root.

#### MAJOR CHORDS.



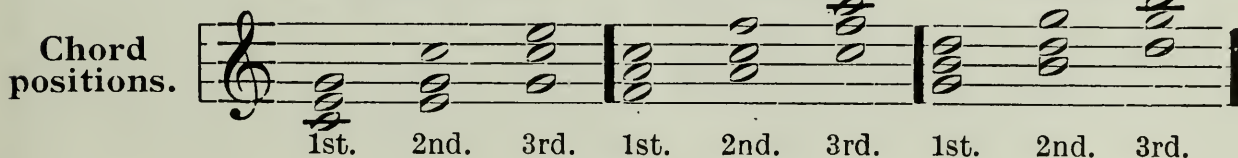
#### MINOR CHORDS.



A Chord is designated "Minor" when its *Third* is one Major and one minor second higher than its lowest tone, or root.

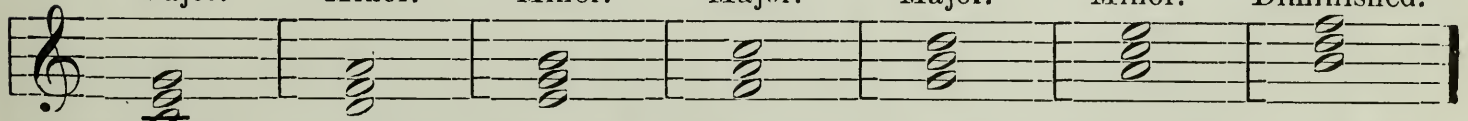
#### COMMON CHORDS IN THE KEY OF C.

Tonic Chord. Sub-Dominant. Dominant.



#### CHORDS OF THE SCALE OF C.

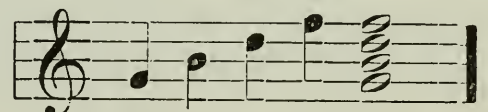
Major. Minor. Minor. Major. Major. Minor. Diminished.



**Names.** Tonic. Super-Tonic. Mediant. Sub-Dominant. Dominant. Sub-Mediant. Sub-Tonic.

In analyzing the above chords we find that those formed on the Tonic (Do), Sub-dominant (Fa), and dominant (Sol), are all Major. The chords founded on the Super Tonic (Re), Mediant (Me), and Sub-mediant (La), are all Minor.

The chord of the Dominant 7th consists of four tones, and is formed by adding the tone of the 7th to the Dominant Triad, thus:





By D. A. CLIPPINGER,

KIMBALL HALL, CHICAGO, ILL.

AUTHOR OF THE DEVELOPMENT OF THE SINGING VOICE.

In tone production the most important thing is *how it sounds*, and the thought of the pupil from the beginning must be directed to the *quality* of the tone, rather than the development of a mechanical theory.

The mechanics of voice culture is of no value unless guided by the thought of a beautiful tone. If the tone satisfies the trained ear of the musician, that in itself is a guarantee that it is properly produced. Voice culture must be studied from the standpoint of *beautiful tone* rather than that of developing physical processes. The constant aim of the teacher should be to develop the pupil's sense of *beauty in tone* rather than how to hold the mouth and throat.

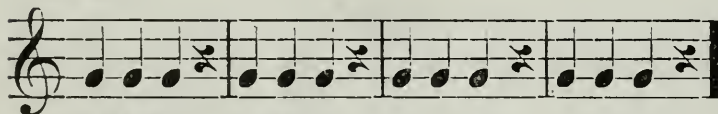
A Musical Tone must be smooth, steady, sympathetic, and have volume and intensity (resonance). Having these elements in mind the following conditions are necessary for its expression, viz: a thoroughly relaxed condition of the lips, tongue, lower jaw and throat, and perfect control of the breath.

### BREATHING EXERCISES.

**No. 1.** Place the hand on the upper chest and lift the chest slightly before breathing. Inhale slowly, expanding around the waist. The diaphragm at the front of the waist should move outward while inhaling. Hold the breath six seconds. Exhale suddenly through the mouth without dropping the upper chest. Do this six times.

**No. 2.** Chest as in No. 1. Inhale quickly through the lips and nose. Exhale slowly with the sound of *s*, made by putting the tip of the tongue just above the upper teeth. Sustain fifteen seconds, later extend to twenty-five. Also practice counting aloud to twenty-five, legato and staccato.

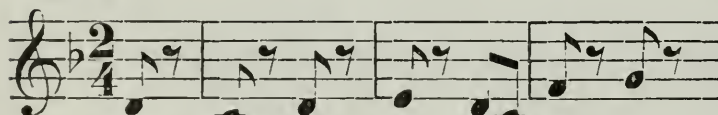
#### No. 3.



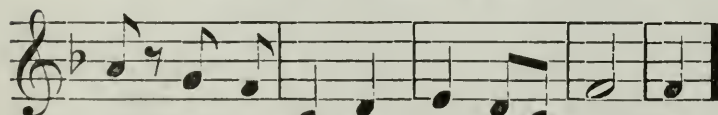
One, two, three, one, two, three, one, two, three, one, two, three.

Sing No. 3 with one breath, using the words, one, two, three, and holding the breath the fourth beat in each measure. This is to become able to stop and start the flow of breath at will. It is very important.

#### No. 4.



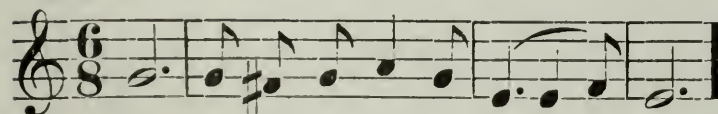
Me - tho't the stars were blinking



bright, And the old brig sails un - furled.

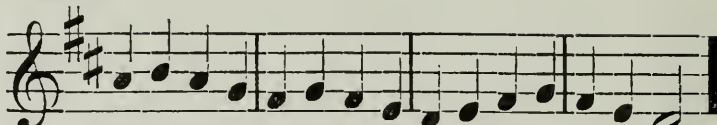
Sing No. 4 with a single breath; stopping the breath at each rest. The last half of the phrase is legato.

#### No. 5.



Ah... I have sighed to rest... me.

#### No. 6.



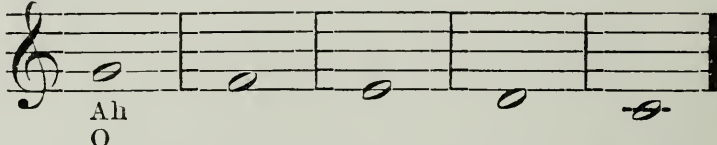
Soft-ly fall the shades of evening O'er the val-ley hushed and still.

The teacher should select long phrases similar to Nos. 5 and 6 for further practice.

### QUALITY.

While the singer must have control of every shade of tone-color, from the bright to the somber, it is not advisable to attempt it in the beginning. Develop first a normal tone, one neither very bright nor very somber.

#### No. 7.

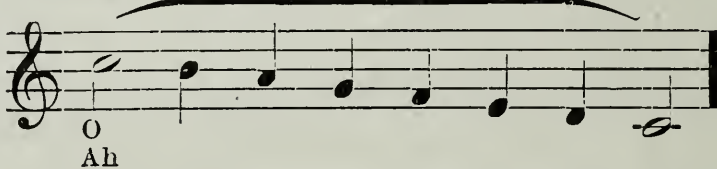


Ah  
O

Breathe at the beginning of each measure. Medium power, sustain without *cres.* or *dim.* Try for organ tone. Aim to secure tone-quality. Transpose as high as C.

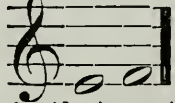
To develop an *even scale* is an important point in voice building. Practice descending scales slowly, making all tones of the same power and quality.

#### No. 8.

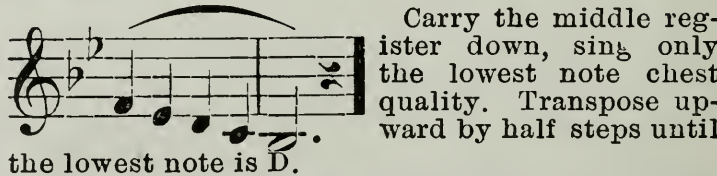


Ah

For altos and basses begin with scale of A. Sing *o* with *ah* position of the lips. Avoid pouching the lips and making them rigid.

There are often weak tones at about  in the female voice, caused by a change of register. To produce an even scale in that part of the voice, practice the following:

#### No. 9.

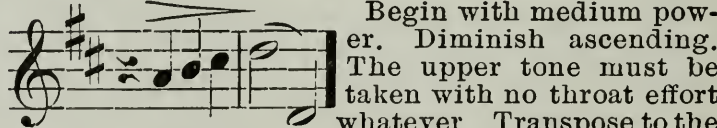


Carry the middle register down, sing only the lowest note chest quality. Transpose upward by half steps until the lowest note is D.

As long as there is any unevenness in the female voice, scale practice should be descending. In this connection use No. 22.

In preparing the upper voice, both male and female, the important point is to be able to *release* it. To do this use the following:

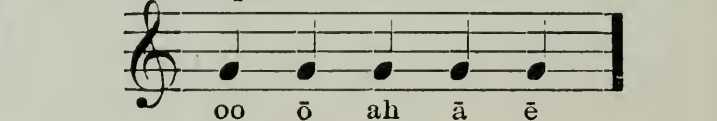
#### No. 10.



Begin with medium power. Diminish ascending. The upper tone must be taken with no throat effort whatever. Transpose to the

top of the voice.

#### No. 11. To equalize the vowels.



oo ō ah ā ē



Avoid extreme positions of the lips for the different vowels. Form all vowels with as nearly the same position of the lips as possible. The lips are slightly rounded for oo and o, but must remain relaxed. Ah, ā and ē do not involve the lips.

Transpose throughout the scale of C. Use No. 12 in the same way.

No. 12.



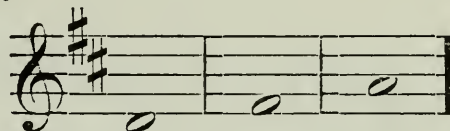
La be da me ni po tu,  
Pronounced, lah bay dah may nee po too.

RELAXATION.

To be able to sing without muscular interference is the secret of good voice production. Lips, tongue, lower jaw and throat must be relaxed. Never try to hold the throat open or hold the tongue down. When sufficiently relaxed the throat will open of itself and the tongue will be found in the proper place.

The following lines, which can be sung without involving the lips, should be recited at each of the pitches given in Ex. 13.

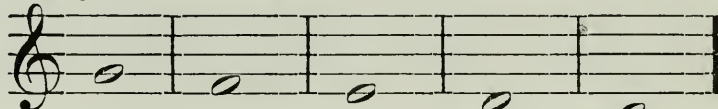
No. 13.



It is all I ask.  
He is in need, and asks your aid.  
Sail on, O Union strong and great.  
The nightingale sings round it all the day long.

The following exercise will be found an excellent way to remove a breathy quality from the tone and develop resonance, carrying quality.

No. 14.



M	m	m	m	m
N	n	n	n	n
Maw	maw	maw	maw	maw
Naw	naw	naw	naw	naw

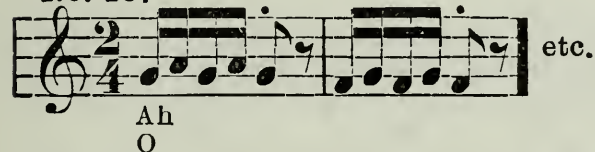
Practice first with *m* and *n* then add *aw*. For *m* close the lips and teeth and put the tongue against the roof of the mouth. Try for a reedy tone. For *n* the lips are open.

Transpose as high as C.

FLEXIBILITY.

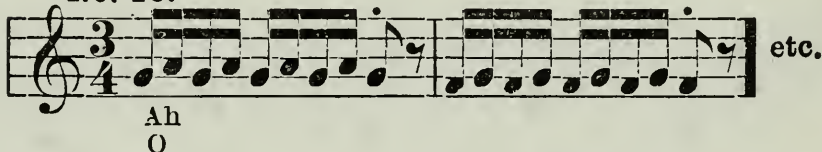
Practice slowly at first. Have perfect legato and pure tone quality. Gradually increase the tempo. Transpose to suit the voices.

No. 15.



Ah  
O

No. 16.



Ah  
O

No. 17.

No. 18.

No. 19.



Ah  
O

Ah  
O

Ah  
O

No. 20.

No. 21.

No. 22.



Vocalize with *oh* and *ah*, also with *da*, *me*, *ni*, etc. Can be used for practice in sustaining long phrases. Breathe at each ×. Breath may be taken at commas at first, if pupil is unable to sing four measures. Sing legato and keep the tone an even power, sostenuto.

No. 23.



Da me ni po tu la be da me ni po tu la be da me ni po (tu la be)

Da me ni po tu la be da me ni po tu la be da me ni po tu la be.

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The vocal line features a series of eighth and sixteenth notes, with some rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

All voices. It should be used by female voices for blending the registers and producing an even scale. Use different vowels.

No. 24.

D. A. C.

The score is a continuous scale exercise in 4/4 time, consisting of three systems of piano accompaniment. Each system has a treble and bass staff. The music is written in a key signature of one flat (B-flat). The exercise is a scale in eighth notes, starting on a middle C in the treble and descending to a C below the bass staff, and then ascending back to the middle C. The piano accompaniment is written in a simple, rhythmic style, with chords and moving lines in both hands. The exercise is designed to be played by female voices for blending the registers and producing an even scale.



## No. 25.

Is the tone smooth and steady, is it sympathetic, is it musical?

Tu la be da me ni po tu la be da me ni po tu la be da me ni po tu la be da.

Ah  
O

The score for No. 25 is in 4/4 time. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in the right and left hands, featuring chords and moving lines. The piece ends with a double bar line.

Sopranos and altos should sing chest tones no higher than D below the staff.

Legato—to connect smoothly, and sostenuto—to sustain—organ tones form the basis of phrasing. Have this in mind in singing these studies.

## No. 26.

La be da me ni po tu la be da me ni po tu la be da me ni po

Tu la be da me ni po tu la be da me ni po tu la be da me ni.

The score for No. 26 is in 3/4 time. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in the right and left hands, featuring chords and moving lines. The piece ends with a double bar line.

# —THE— SONG MONARCH



BY  
Dr. ALFRED BEIRLY.

## ABIDE IN UNION.

REV. JOHN NEWTON.

A. BEIRLY.

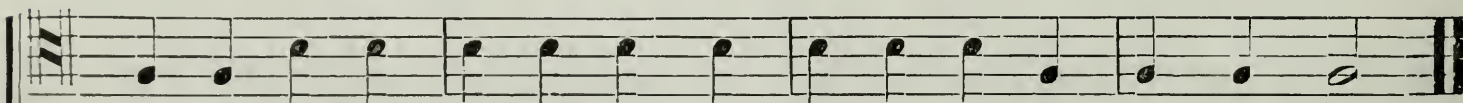
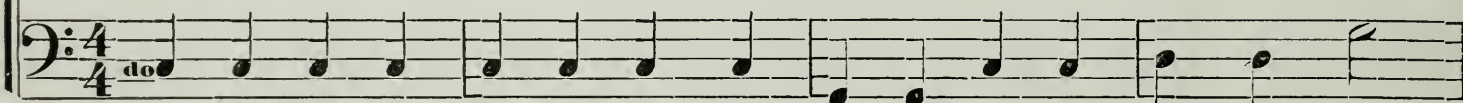
Teaching Tune. Explain Quadruple Measure, Time Beats, Counts and Accent. Sing by Syllable.



1. May the grace of Christ, our Sav - ior, And the Fa - ther's bound-less love,



2. Thus may we a - bide in un - ion, With each oth - er and the Lord,



With the Ho - ly Spir - it's pow - er, Rest up - on us from a - bove.



And pos - sess in sweet com - mun - ion, Joys which earth can - not af - ford.





# TO THY PASTURES.

27

Teaching Tune. Sing by Syllable.

J. S. FEARIS.

1. To thy past-ures fair and large, Heav'n-ly Shep-herd lead Thy charge,

2. When I faint with sum-mer heat, Thou shalt guide my wea-ry feet;

And my couch with ten-d'rest care, 'Mid the spring-ing grass pre-pare.

To the streams, that still and slow, 'Thro' the ver-dant mead-ows flow.

## CHARMS OF MUSIC.

Teaching Tune. Explain Double Measure and Sharp Four of the Scale.

J. S. FEARIS.

1. Sing-ing smoothes the rug-ged way, 'Thro' this vale of sor-row;

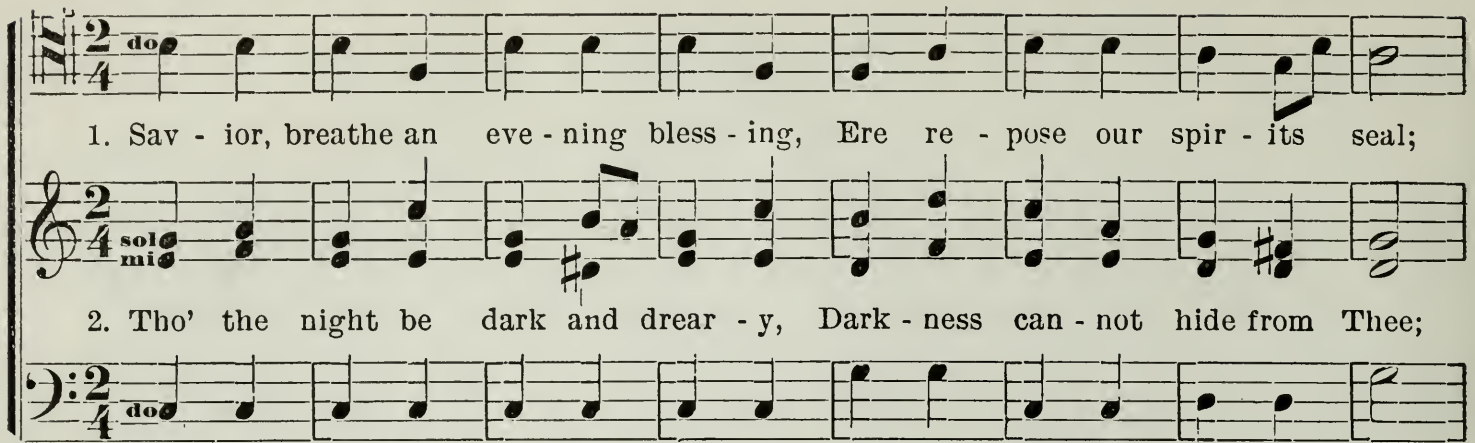
2. Mu-sic cheers the dark-est hour, Peace and com-fort bring-ing;

Sing-ing cheers the dark-est day, Brings the bright-est mor-row.

What the dew is to the flow'rs, To the soul is sing-ing.

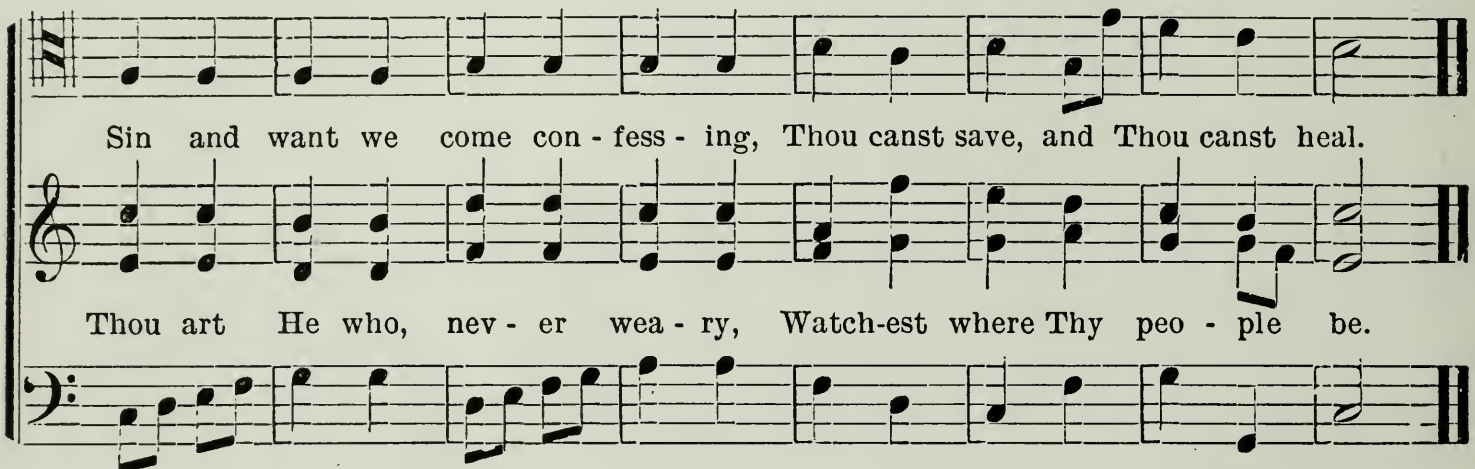
Explain Sharp Two of the Scale.

R. EARLE.



1. Sav - ior, breathe an eve - ning bless - ing, Ere re - pose our spir - its seal;

2. Tho' the night be dark and drear - y, Dark - ness can - not hide from Thee;



Sin and want we come con - fess - ing, Thou canst save, and Thou canst heal.

Thou art He who, nev - er wea - ry, Watch - est where Thy peo - ple be.

## CHERISH THEM.

Explain Triple Measure and the Slur.


RODNEY DAY.



1. Pleas - ant smiles and glanc - es bright Are like pure and frag - rant flow'rs;

2. Words of love from hearts sin - cere, In this world of care and woe,

3. Let us cher - ish them with care, Looks and words and deeds of love,



Shed - ding round them lov - ing light, Cheer - ing ma - ny wea - ry hours.

Are like springs in des - erts drear, Giv - ing life where - e're they flow.

Each his broth - er's bur - den bear, Trav'l - ing to our home a - bove.



# BE MY COMFORTER.

29

A. BEIRLY,

Explain Compound Double Measure, Accent, Hand Motion and Sharp Five of the Scale.

1. Tar - ry with me, O my Sav - ior, For the day is pass - ing by,

2. Lone - ly seems the vale of shad - ow, Sinks my heart with troub - led fear,

3. Tar - ry with me, O my Sav - ior, Lay my head up - on Thy breast,

The first system of musical notation for 'BE MY COMFORTER.' It consists of three staves. The top staff is a soprano line with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is an alto line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the second line of the song. The bottom staff is a bass line with a bass clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the third line of the song. The lyrics are written below the staves.

See, the shades of ev'n - ing gath - er, And the night is draw - ing nigh.

Give me faith for clear - er vis - ion, Speaks Thou, Lord, my soul to cheer.

Till the morn - ing, then a - wake me, Morn - ing of e - ter - nal rest.

The second system of musical notation for 'BE MY COMFORTER.' It consists of three staves. The top staff is a soprano line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is an alto line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the second line of the song. The bottom staff is a bass line with a bass clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the third line of the song. The lyrics are written below the staves.

# SUNSHINE IN THE HEART.

P. MALLORY.

1. Car - ry in thy heart a song, On life's path to cheer thee,

2. In thy heart may sun - shine dwell, And be cloud - ed nev - er,

The first system of musical notation for 'SUNSHINE IN THE HEART.' It consists of three staves. The top staff is a soprano line with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is an alto line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the second line of the song. The bottom staff is a bass line with a bass clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the third line of the song. The lyrics are written below the staves.

Keep it sing - ing all day long When a cloud comes near thee.

Oth - er hearts shall own the spell, And be blest for - ev - er.

The second system of musical notation for 'SUNSHINE IN THE HEART.' It consists of three staves. The top staff is a soprano line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is an alto line with a treble clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the second line of the song. The bottom staff is a bass line with a bass clef, a key signature of one sharp, and a time signature of 6/8. It contains the melody for the third line of the song. The lyrics are written below the staves.

Explain the Refrain and Stacatto. Sing Stacatto.

RICHARD EARLE.

*Brightly.*

1. Trip light - ly o - ver troub - le, Trip light - ly o - ver wrong, We  
 2. Trip light - ly o - ver sor - row, Tho' all the day be dark, The  
 3. Trip light - ly o - ver sad - ness, Stand not to rail at doom, Were

on - ly make grief doub - le By dwell - ing on it long.  
 sun may shine to - mor - row, And gai - ly sing the lark.  
 pearls to string of glad - ness, On this side of the tomb.

trip, trip,

## REFRAIN.

Trip light - ly o - ver troub - le, Trip light - ly o - ver wrong;  
 Trip, trip, trip, trip, trip, trip, trip, trip, trip, Trip, trip, trip, trip, trip, trip, trip, trip, trip;

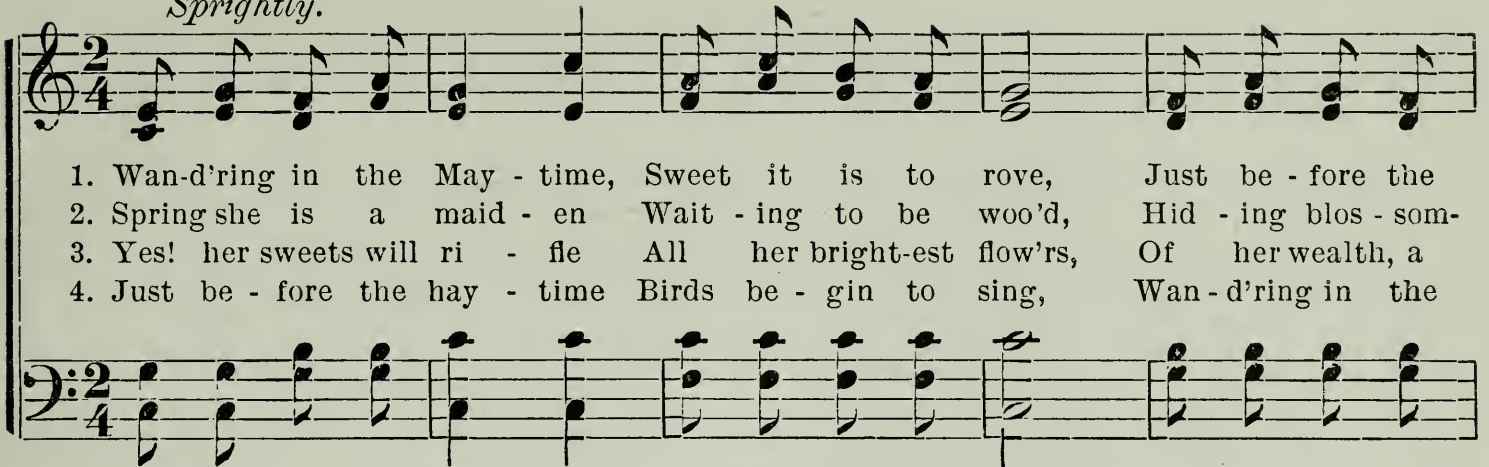
Trip light - ly o - ver troub - le, Trip light - ly o - ver wrong;

We on - ly make grief doub - le By dwell - ing on it long.

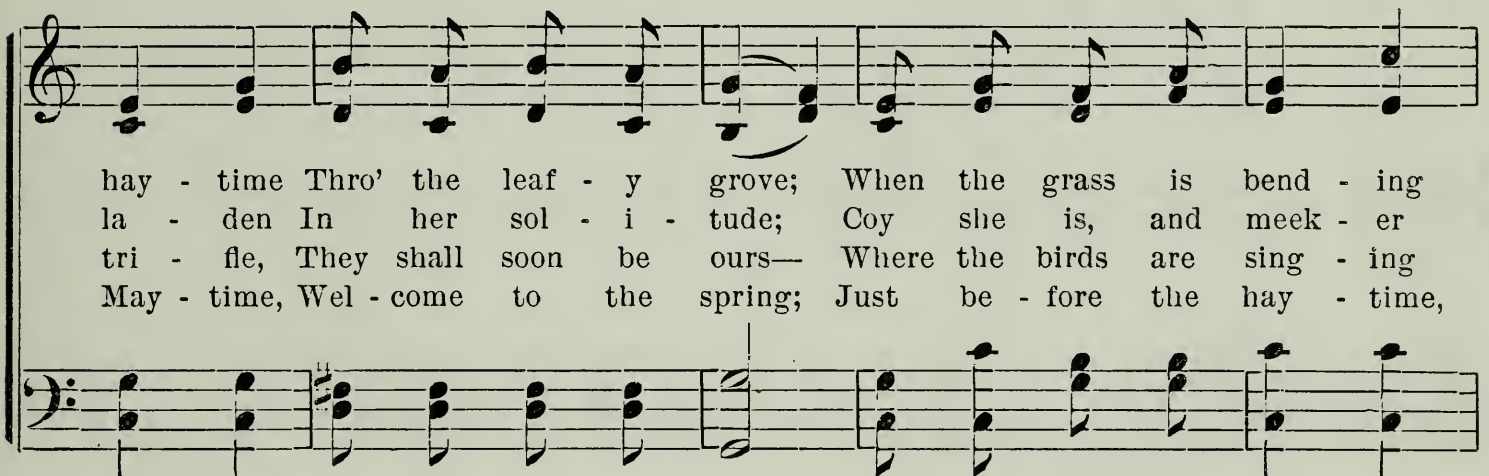


J. E. CARPENTER.

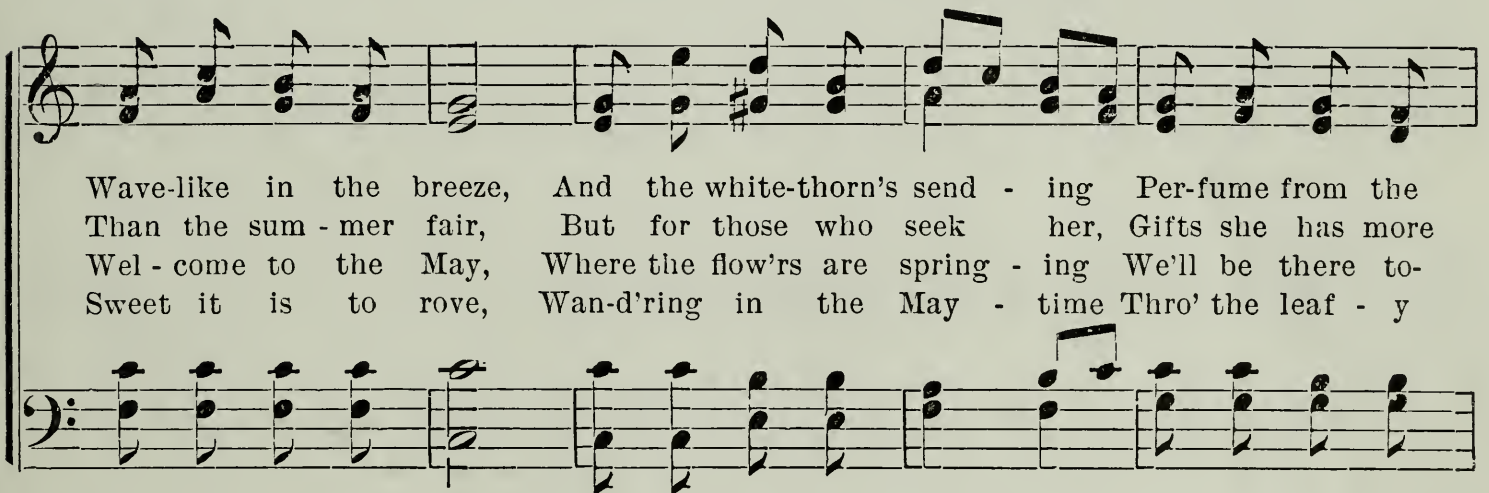
S. GLOVER.

*Sprightly.*


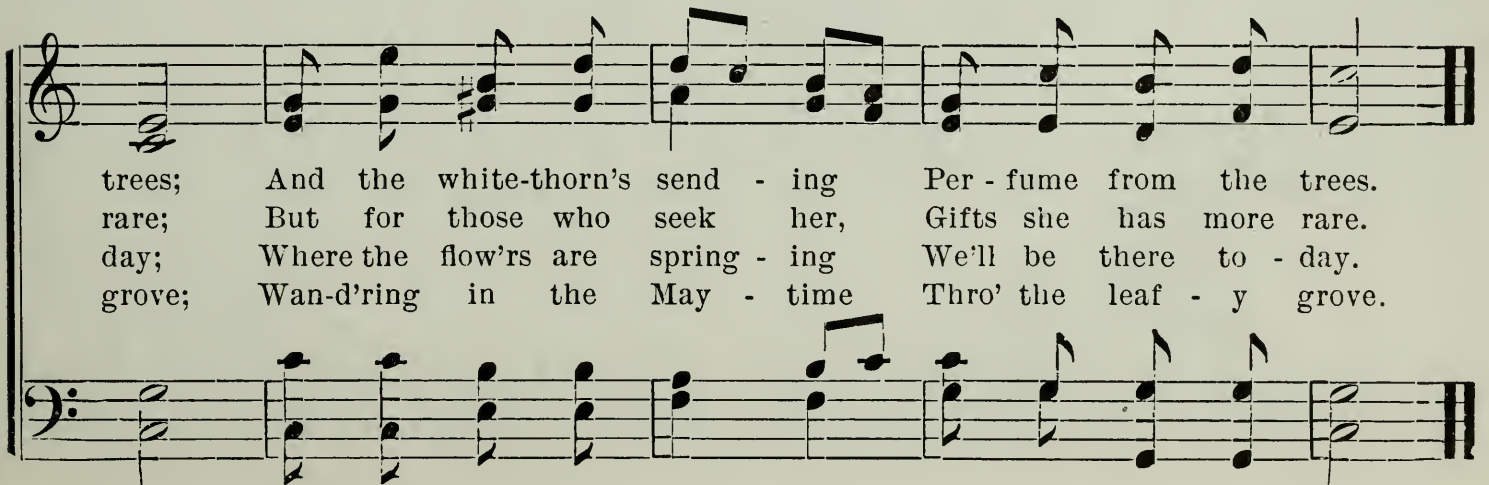
1. Wan-d'ring in the May - time, Sweet it is to rove, Just be - fore the  
 2. Spring she is a maid - en Wait - ing to be woo'd, Hid - ing blos - som -  
 3. Yes! her sweets will ri - fle All her bright - est flow'rs, Of her wealth, a  
 4. Just be - fore the hay - time Birds be - gin to sing, Wan - d'ring in the



hay - time Thro' the leaf - y grove; When the grass is bend - ing  
 la - den In her sol - i - tude; Coy she is, and meek - er  
 tri - fle, They shall soon be ours— Where the birds are sing - ing  
 May - time, Wel - come to the spring; Just be - fore the hay - time,



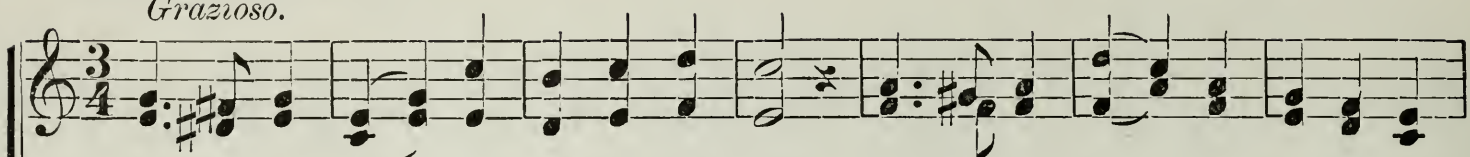
Wave-like in the breeze, And the white-thorn's send - ing Per-fume from the  
 Than the sum - mer fair, But for those who seek her, Gifts she has more  
 Wel - come to the May, Where the flow'rs are spring - ing We'll be there to -  
 Sweet it is to rove, Wan-d'ring in the May - time Thro' the leaf - y




trees; And the white-thorn's send - ing Per - fume from the trees.  
 rare; But for those who seek her, Gifts she has more rare.  
 day; Where the flow'rs are spring - ing We'll be there to - day.  
 grove; Wan-d'ring in the May - time Thro' the leaf - y grove.

Explain Triple Measure.  
*Grazioso.*

DR. B. LESTER MASON.



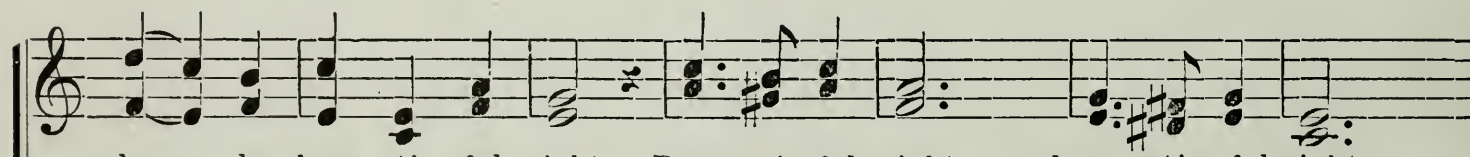
1. Beau - ti - ful moon - light, peaceful and calm, O'er the tired spir - it pour-ing sweet  
2. Woodland and stream - let, homestead and tow'r, Val - ley and mount - ain own thy soft




balm, Earth gleams with beau - ty, love - ly and pale, Wrapt, like a bride, in  
pow'r, Mur - mur - ing zeph - yrs greet thee with song; List to their mu - sic



thy sil-v'ry veil; See! the blue wa - ters spark-le with light, Oh, thou art  
stealing a - long; Pure is the spir - it bathed in thy light, Yes, thou art



love - ly, beau - ti - ful night. Beau - ti - ful night, beau - ti - ful night,  
ho - ly, beau - ti - ful night. Beau - ti - ful, beau - ti - ful,



O, thou art love - ly, beau - ti - ful night, O, thou art love - ly, beau - ti - ful night.



A. BEIRLY.

R. B. GEORGE.

1. Birds are war-bling all the day, Sweet their notes on the air, Joy-ous are their  
 2. Like a per-fume-la-den flow'r, Scat-t'ring joy in its day, Ev-er cause your  
 3. If we will it, joy is ours, Hap-py then let us be; Glad the birds and

## REFRAIN.

songs and gay, Sound-ing ev-'ry-where.  
 life to show'r Fra-grance on your way. Hap-py ev-'ry heart should be,  
 sweet the flow'rs Pray then, why not we?

Glad-ness is a treas-ure; Let's be cheer-ful and con-tent, Mak-ing life a pleas-ure.

## WORK WITH A WILL.

E. R. LATTA.

R. EARLE.


Explain Compound Double Measure and Flat (b) Seven of the Scale.

1. Here is a mot-to, use-ful for all, Use-ful in good, and use-ful in ill;  
 2. If in the school-room, les-sons to learn, If in the shop or clat-ter-ing mill;  
 3. If by their farm-ing, farmers would thrive, They must their acres faith-ful-ly till;

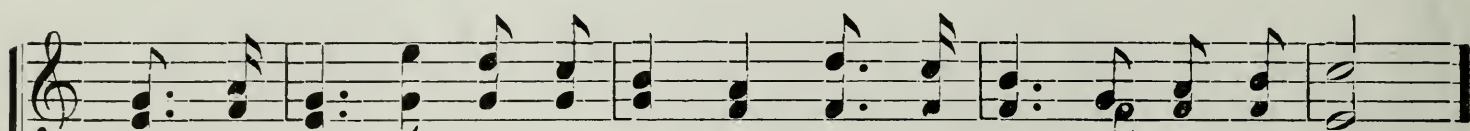
When there is some-thing you should per-form, This is the mot-to: Work with a will.  
 No one should ev-er in-dif-f'rent be, This is the mot-to: Work with a will.  
 What-e'er the call-ing, still 'tis the same—This is the mot-to: Work with a will.

REV. I. N. McHOSE,

A. BEIRLY.

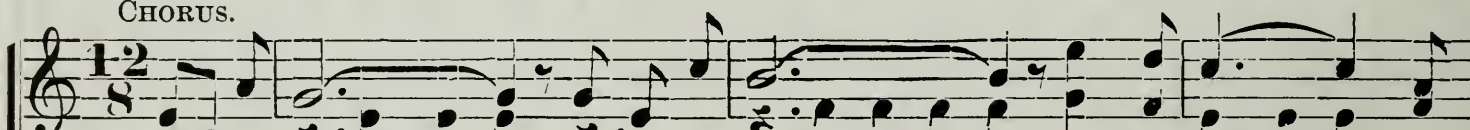


1. Once a - gain the sun has left us, And his round of du - ty done;  
 2. One day more of lights and shad - ows, Num - bered with the ma - ny past,  
 3. One day near - er to the har - bor, Near - er to th'e - ter - nal shore;  
 4. One day less of dis - ap - point - ments, One day less of toil and care,

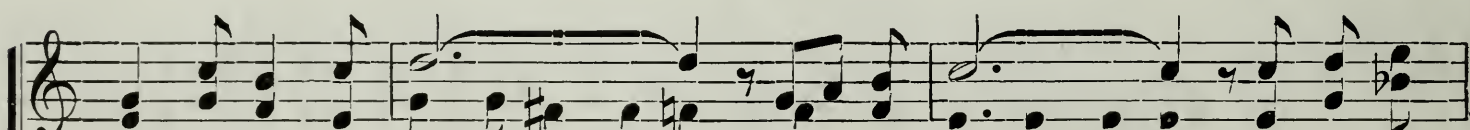


One day less to bear life's bur - dens, One day less to trav - el on.  
 Time is fly - ing fast, and some - time, One will come and be the last.  
 One day near - er to the meet - ing With the loved ones gone be - fore.  
 One day near - er to that cit - y Where are ma - ny man - sions fair.


## CHORUS.



Near - er home, . . . . beau - ti - ful home; . . . . Near - er to . . . . our  
 Near - er home, beau - ti - ful home, Near - er to our heav'n - ly



home be - yond the sky; . . . . Near - er home, . . . . beau - ti - ful  
 home be - yond the sky, be - yond the sky; Near - er home,



home, . . . . We are one day near - er to our home on high . . . .  
 beau - ti - ful home, our home on high.



W. C. JORDAN.

1. No mat-ter how de-press'd you feel, Heed my voice, look cheer-ful,  
2. Tho' you are blue as in-di-go, Heed my voice, look cheer-ful,

A gloom-y face is un-gen-teel, Bet-ter to look cheer-ful.  
You're pret-tier when you smile, you know, Bet-ter to look cheer-ful;

No-bo-dy cares a-bout your woes, Each has its sor-rows, good-ness knows,  
The world ab-hors a gloom-y face, And tales of woe are com-mon-place,

Why should you your grief dis-close? Bet-ter to be cheer-ful.  
Stir your-self and take a brace,— Bet-ter to be cheer-ful.

# 36 TRANSPOSITION FROM THE KEY OF C TO G.

Key of C.

Scale in G; (new key), Signature, One Sharp.

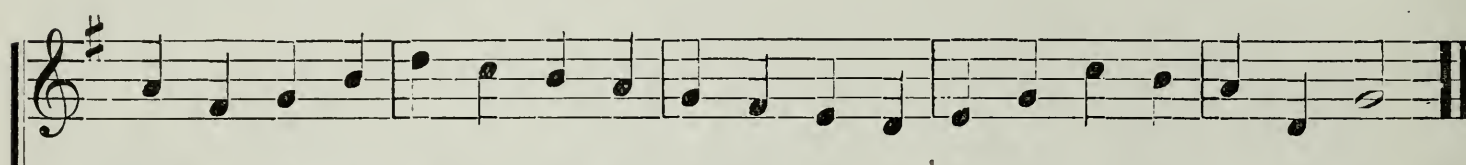
Soprano and Alto.



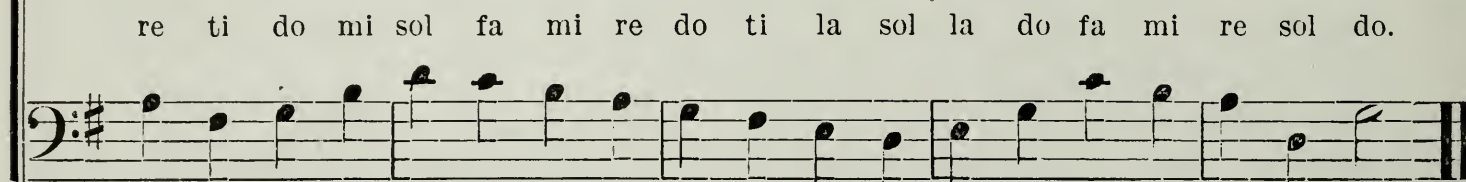
Do re mi fa sol fi sol. Do ti la sol fa mi re do. Mi sol do mi



Tenor and Bass.



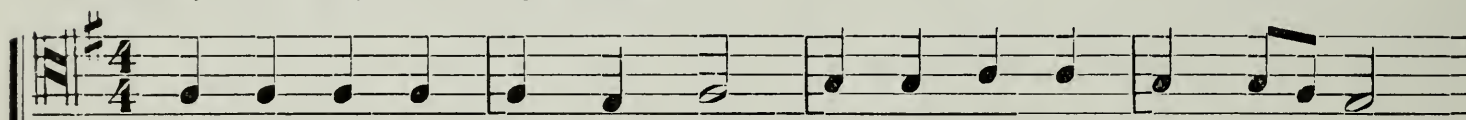
re ti do mi sol fa mi re do ti la sol la do fa mi re sol do.



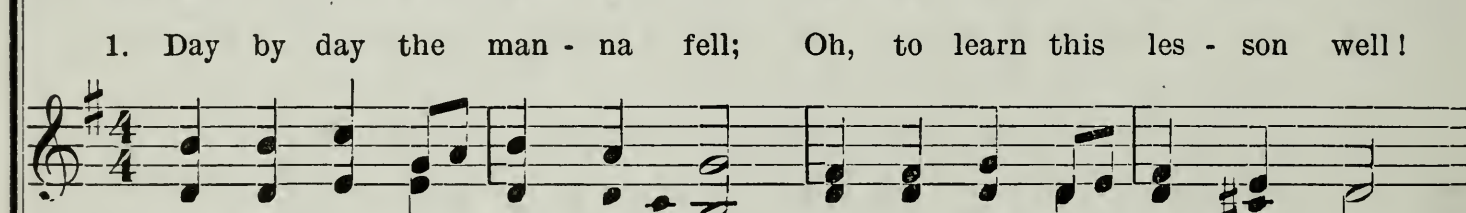
## A LESSON.

Teaching Tune. Key of G. Sing by Syllable.

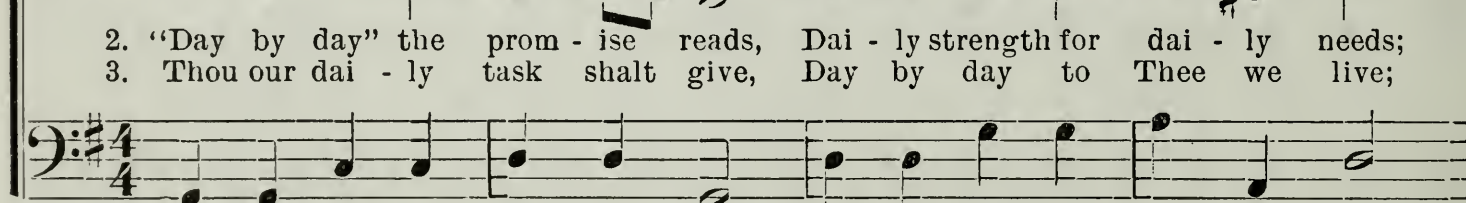
J. S. FEARIS.



1. Day by day the man - na fell; Oh, to learn this les - son well!



2. "Day by day" the prom - ise reads, Dai - ly strength for dai - ly needs;  
3. Thou our dai - ly task shalt give, Day by day to Thee we live;




Still by con-stant mer - cy fed, Give us, Lord, our dai - ly bread.



Cast for - bod - ing fears a - way, Take the man - na of to - day.  
So shall add - ed years ful - fill, Our dear heav'n - ly Fa - ther's will.



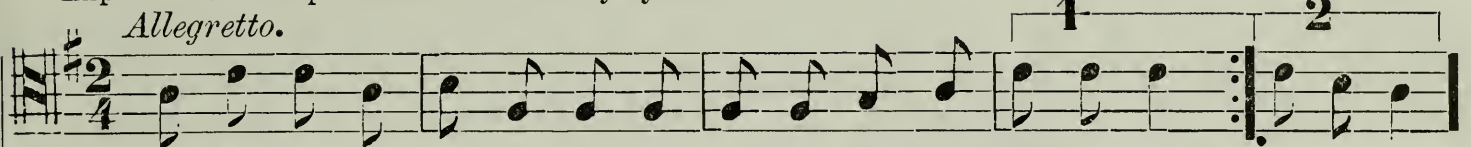


E. F. SMITH.

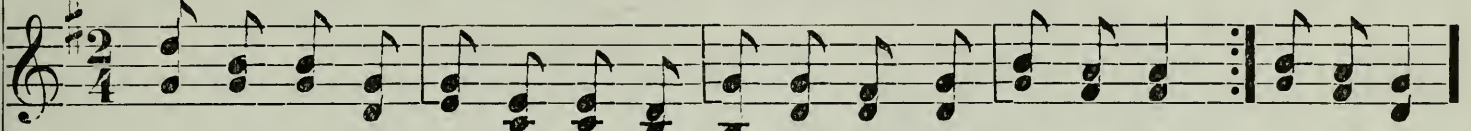
Explain the Da Capo and Fine. Read by Syllable.

*Allegretto.*

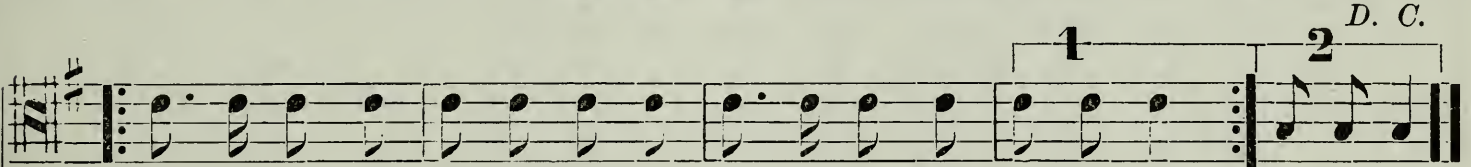
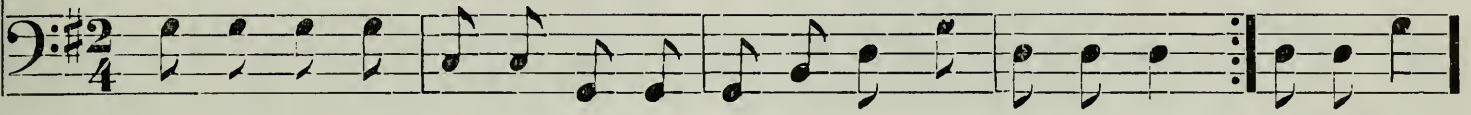
FINE.



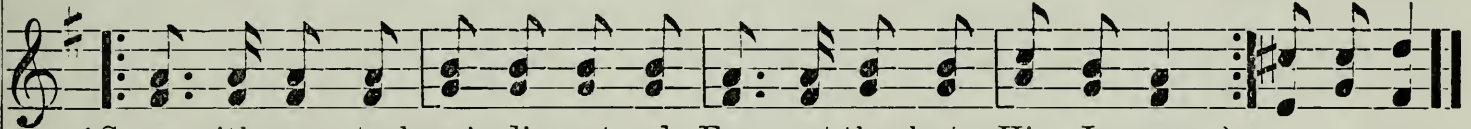
D. C. 1. { In the dawn of ear - ly morn-ing, O'er the gras - sy plain I go, }  
 { Where the spangled earth a-dor - ing, Yel-low-cow - slips (Omit.) } love to grow.



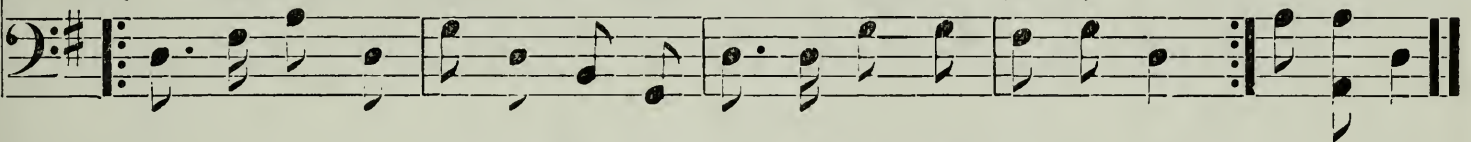
2. { And the flocks are feed-ing sweet-ly, On the herb - age spread a - round, }  
 { Still re-minds me how com-plete-ly, For my need sup- (Omit.) } ply is found.



{ There the sheep de - light to wan-der, While in qui - et I re - main, }  
 { And on ma - ny things I pon-der, And I weave a (Omit.) } flow'ry chain.



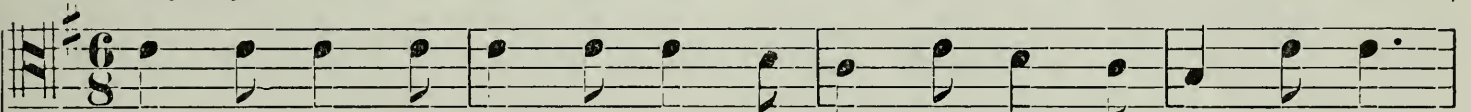
{ So, with eyes to heav'n di - rect - ed, Earn - est thanks to Him I gave, }  
 { By whose love I am pro - tect - ed, And in whom I (Omit.) } dai - ly live.



## BIRDS ARE SINGING.

*Brightly.*

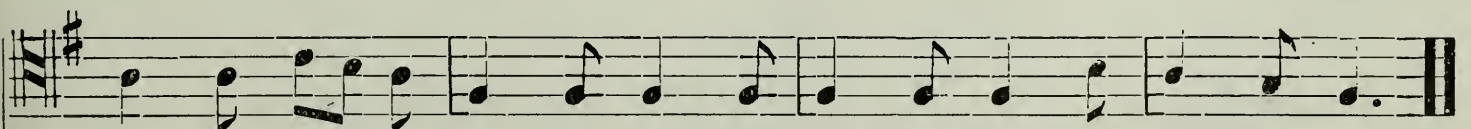
RICHARD EARLE.



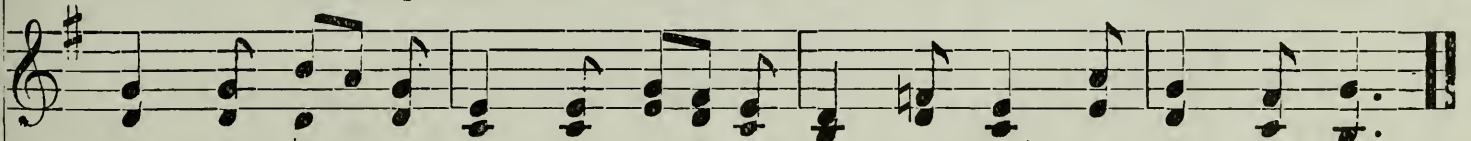
1. Birds are sing - ing, flow'rs are spring-ing, Green is field and wood a - gain;



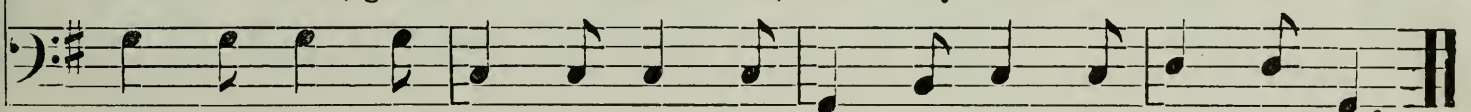
2. By the fount - ains, o'er the mountains, 'Mong the ros - es new - ly born,



Thro' the land-scape let us wan - der, Let the world not smile in vain.



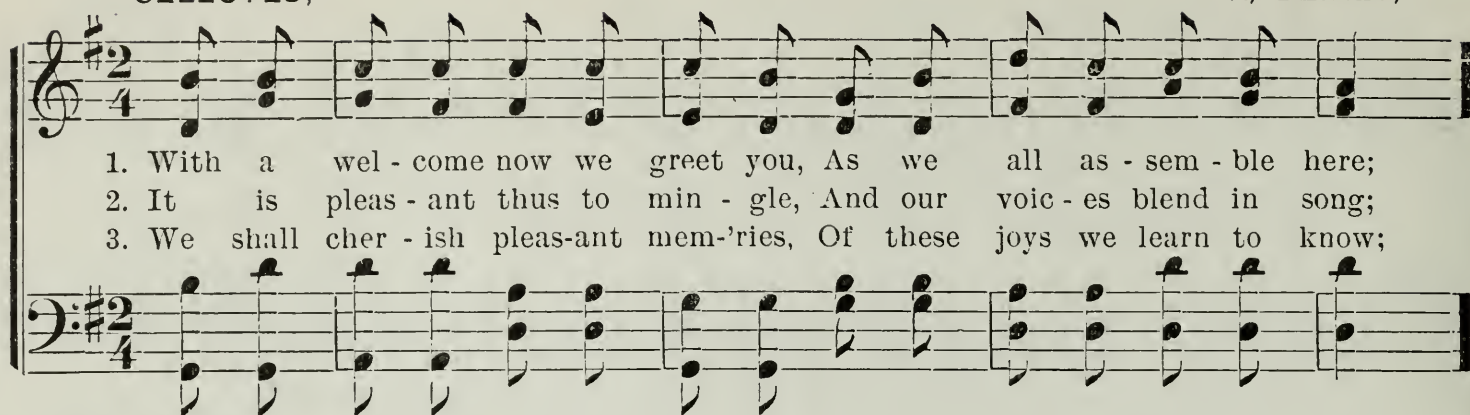
Un - der cold, green for - est shad - ows, We may call the world our own.



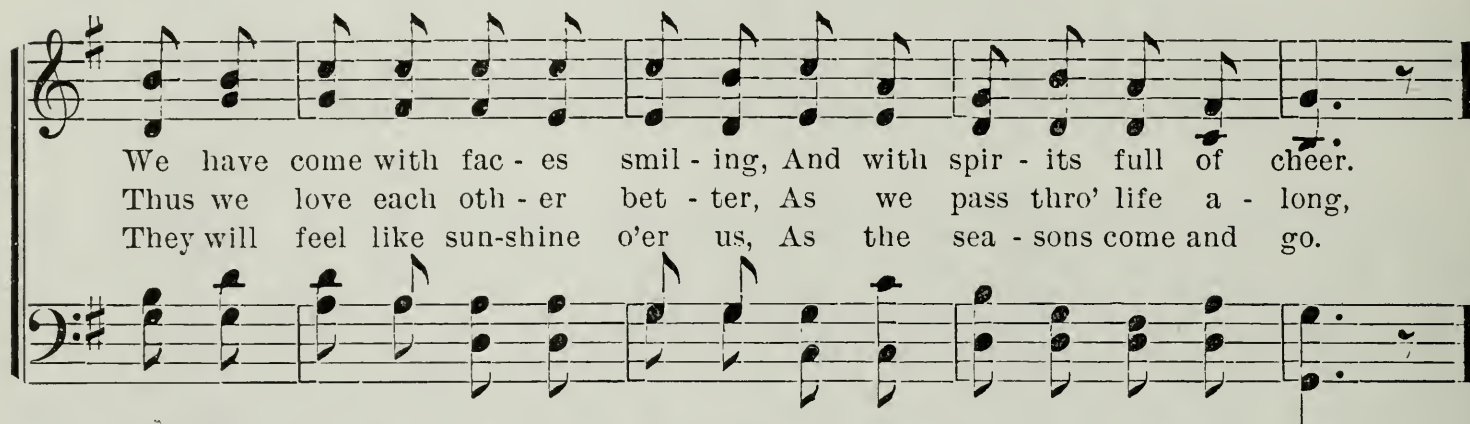


SELECTED,

A, BEIRLY,



1. With a wel - come now we greet you, As we all as - sem - ble here;  
 2. It is pleas - ant thus to min - gle, And our voic - es blend in song;  
 3. We shall cher - ish pleas - ant mem - 'ries, Of these joys we learn to know;



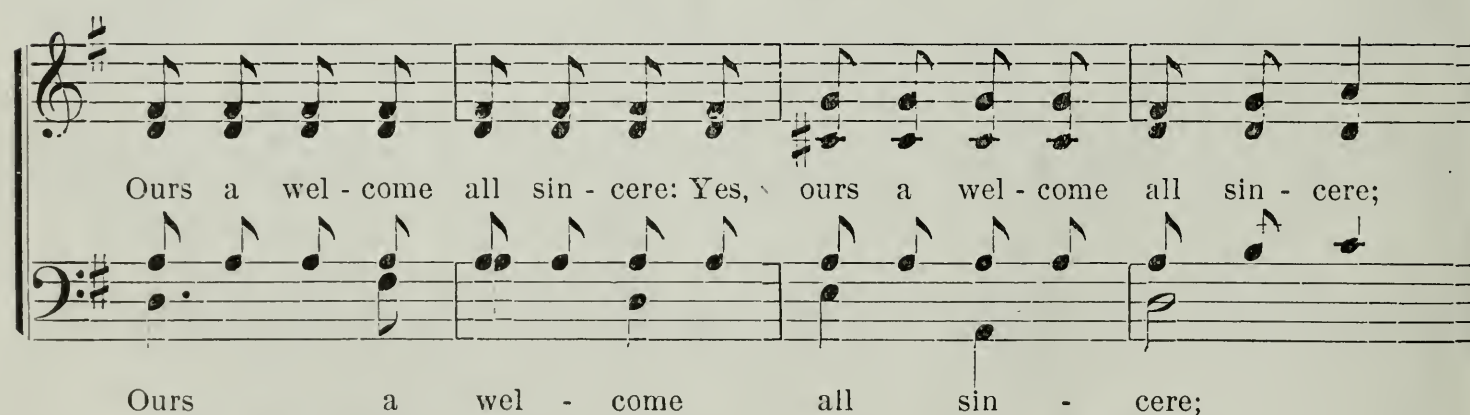
We have come with fac - es smil - ing, And with spir - its full of cheer.  
 Thus we love each oth - er bet - ter, As we pass thro' life a - long,  
 They will feel like sun - shine o'er us, As the sea - sons come and go.

## REFRAIN.



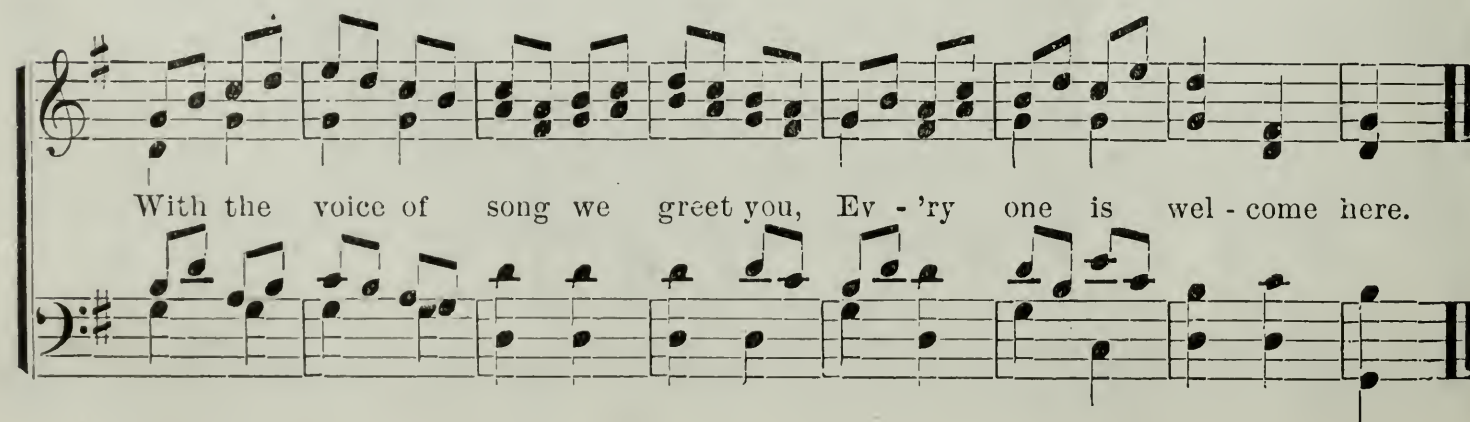
Welcome friends, with joy we meet you; Welcome friends, with joy we meet you;

Wel - come friends, with Joy we ' meet you,



Ours a wel - come all sin - cere: Yes, - ours a wel - come all sin - cere;

Ours a wel - come all sin - cere;



With the voice of song we greet you, Ev - 'ry one is wel - come here.



*With expression.*

KATHERINE FITZGERALD,

1. Come to the woods, . . . be joy - ous and gay, . . . Come with a  
 2. Sweet songs of birds . . . are fill - ing the air, . . . Flow - ers are  
 Tra la la la, la, tra la la la,

song, . . . let's hast - en a - way; . . . Come while the  
 bloom - ing love - ly and fair; . . . Mur - mur - ing  
 Tra la la la, la, tra la la la,

world . . . is filled with de - light, . . . Come and we'll  
 brook - lets dance in their flow, . . . Breez - es will  
 Tra la la la, la, tra la la la,

REFRAIN.

ram - ble from morn - ing till night. . . Come to the woods, O  
 fan - us as gen - tly they blow. . .  
 Trg la la la, la, tra la la la. Come to the woods, the woods, O

come a - way; . . . Come to the woods, O come a - way.  
 come a - way, a - way; Come to the woods, the woods, O come a - way.

1. We come with joy and glad-ness, To breath our songs of praise, Nor let one note of  
 2. The sound is wax-ing strong-er, And thousand na-tions hear, Proud man shall rule no  
 3. And then shall sink the mountains, Where pride and pow'r are crowned, And peace, like gen-tle

sad - ness, Be min - gled in our lays; For 'tis a hal - lowed sto - ry, This  
 long - er, For God the Lord is near; And He will crush op - pres - sion, And  
 fount - ains, Shall shed its pure - ness round; O God! we will a - dore Thee, And

theme of free-dom's birth, Our fa - thers' deeds of glo - ry Are ech - oed round the  
 raise the hum - ble mind, And give the earth's pos - ses - sion, A - mong the good and  
 in Thy shad - ow rest, Our fa - thers bowed be - fore Thee, And trust - ed and were

## REFRAIN.

earth.  
 kind.  
 blest.

O hal - lowed, hal - lowed sto - ry, This theme of free - dom's

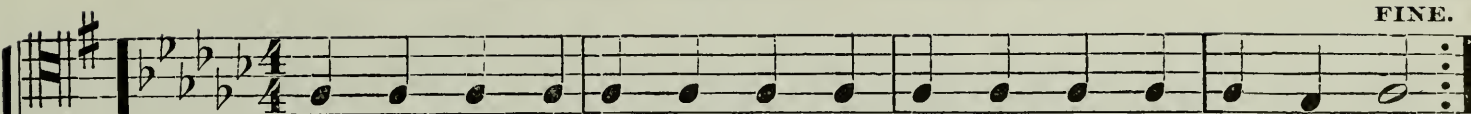
O hal - lowed, hal - lowed sto - ry, This theme of free - dom's

birth; Our fa - thers' deeds of glo - ry Are ech - oed round the earth.

birth, Our fa - thers' deeds . . . of glo - ry Are ech - oed round the earth.



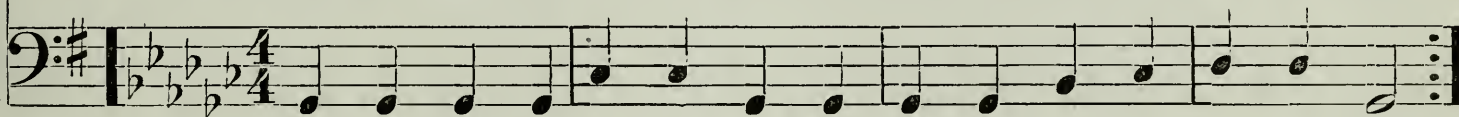
FINE.



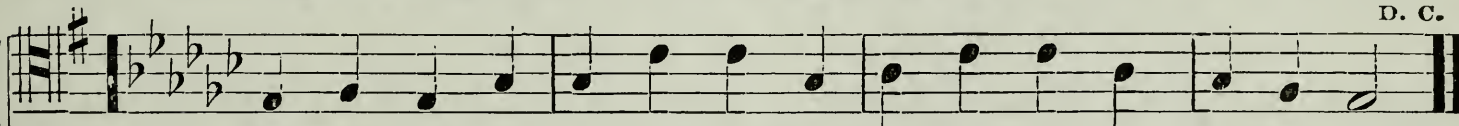
1. { Faint - ly flow, thou fall - ing riv - er, Like a dream that dies a - way; }  
 { Down to o - cean glid - ing ev - er, Keep thy calm, un - ruf - fled way. }  
 D. C. To e - ter - ni - ty's dark o - cean, Burying all its treas - ure there.



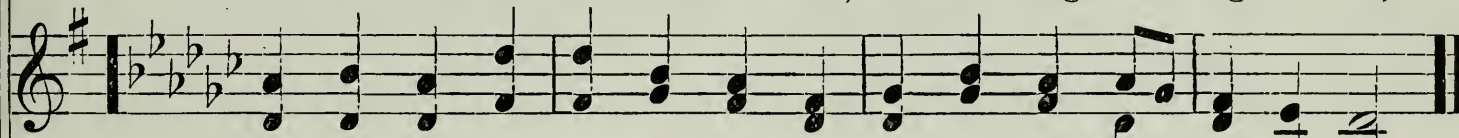
2. { Ros - es bloom and then they with - er, Cheeks are bright, then fade and die; }  
 { Shapes of light are waft - ed hith - er, Then, like vis - ions, hur - ry by. }  
 D. C. Years are bear - ing us to heav - en - Home of hap - pi - ness and rest.



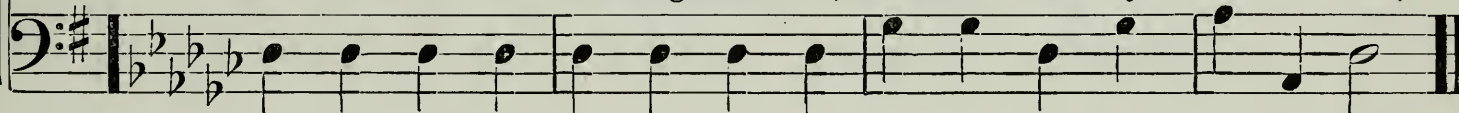
D. C.



Time with such a si - lent mo - tion, Floats a - long on wings of air,



Quick as clouds at ev - ning driv - en, O'er the ma - ny col - ored west,

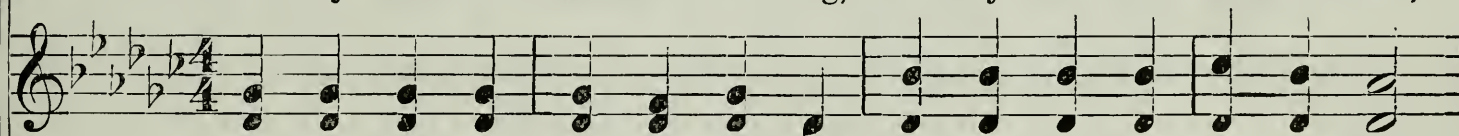


## ONE BY ONE.

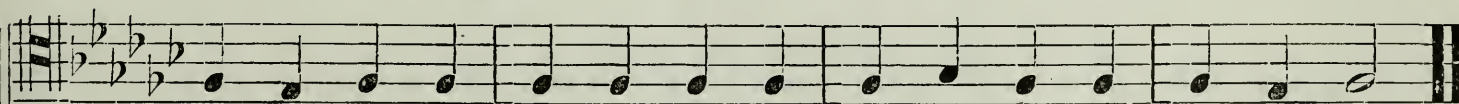
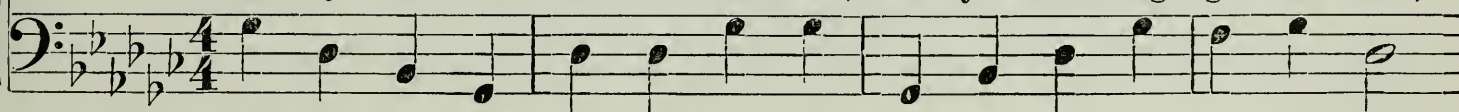
P. MALLORY.



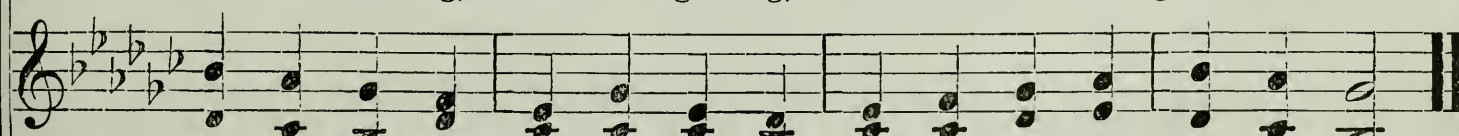
1. One by one the sands are flow - ing, One by one the mo - ments fall;



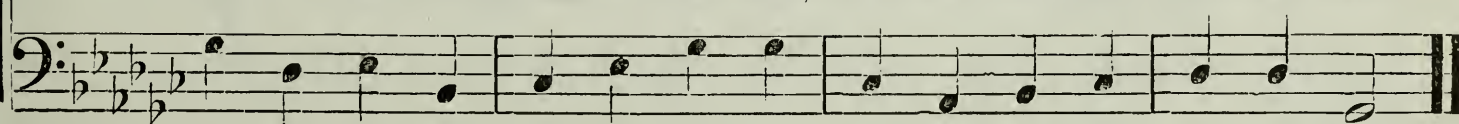
2. One by one the du - ties wait thee, Let thy whole strength go to each;



Some are com - ing, some are go - ing, Do not strive to grasp them all.



Let no fu - ture dreams e - late thee, Learn thou first what these can teach.



## TRANSPOSITION FROM G TO D.

Key of G.

Key of D (new key). Signature, Two Sharps.

Do re mi fa sol ti sol, Do ti la sol fa mi re do, Re mi fa so

la sol fa mi fa sol mi sol re sol do sol ti re sol fa mi re do.

## REMEMBERING.

Teaching Tune. Key of D. Sing by Syllable. Explain Accidentals.

R. B. GEORGE,

1. When to the cross I turn my eyes, And rest on Cal - va - ry;

2. And when these fail - ing lips grow dumb, And mind and mem - 'ry flee,

O lamb of God, my sac - ri - fice! I must re - mem - ber Thee.

When Thou shalt in Thy king - dom come, Then, Lord, re - mem - ber me.

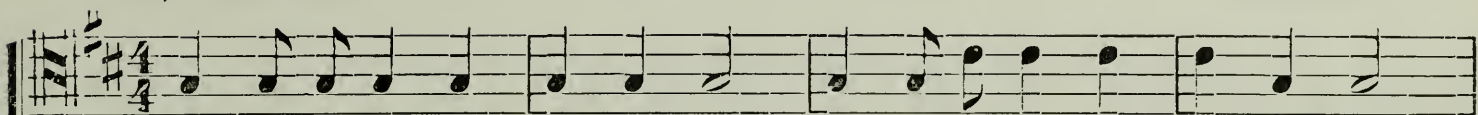


# THE MERCY SEAT.

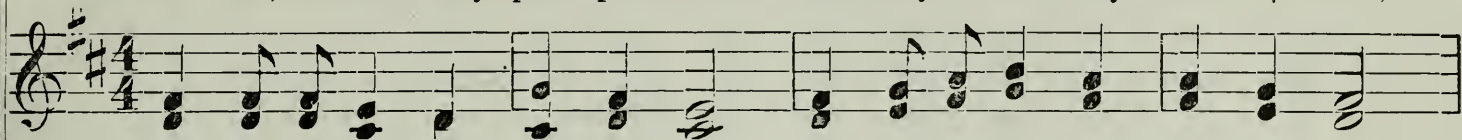
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W, COWPER.

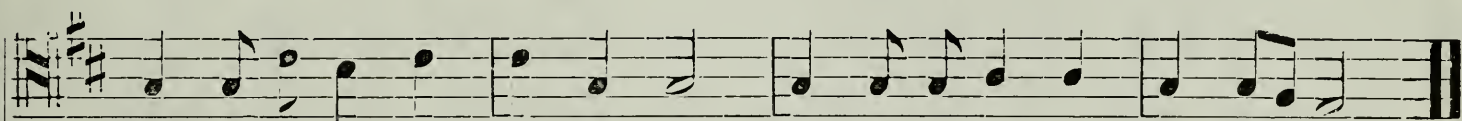
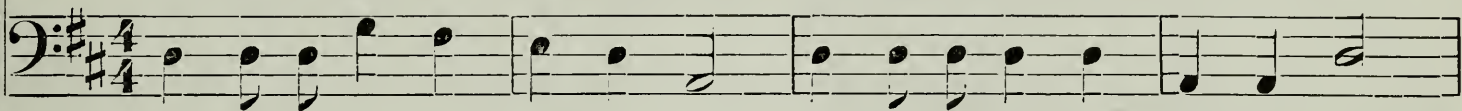
A. RIDDLE.



1. Je - sus, wher-e'er Thy peo - ple meet, There they be-hold Thy mer - cy seat;



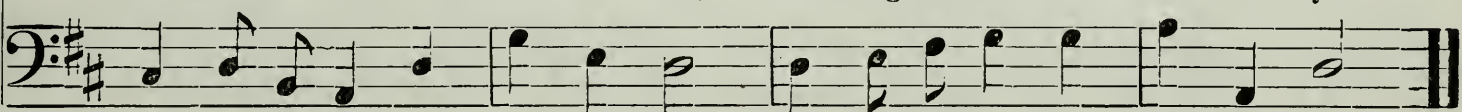
2. Dear Shepherd of Thy chos - en few, Thy for-mer mer - cies here re - new;  
3. Here may we prove the pow'r of pray'r, To strengthen faith and sweet - en care;



Wher-e'er they seek Thee, Thou art found, And ev - 'ry place is hal - low'd ground.



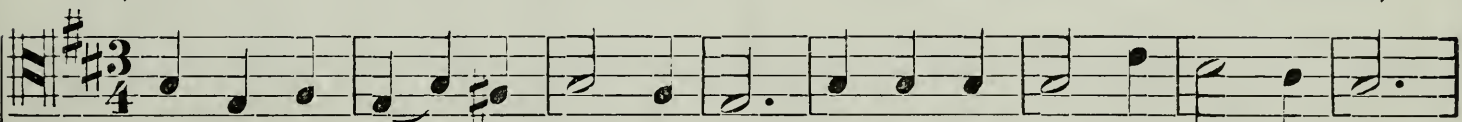
Here to our wait - ing hearts pro - claim The sweetness of Thy sav - ing name.  
To teach our faint de - sires to rise, And bring all heav'n be - fore our eyes.



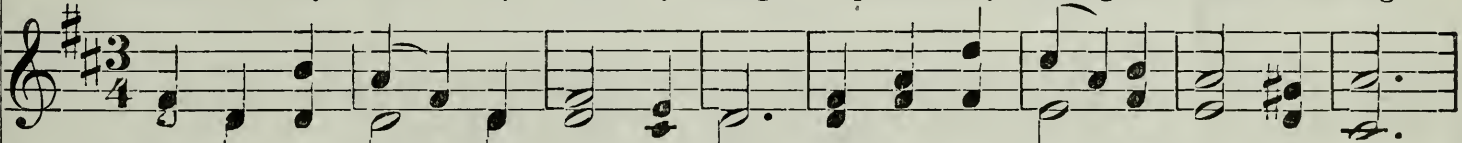
# SWEET IS THY WORK.

I, WATTS.

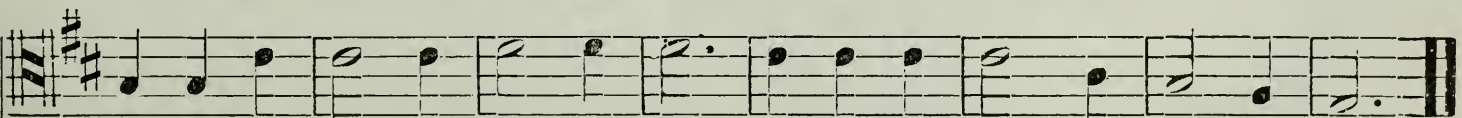
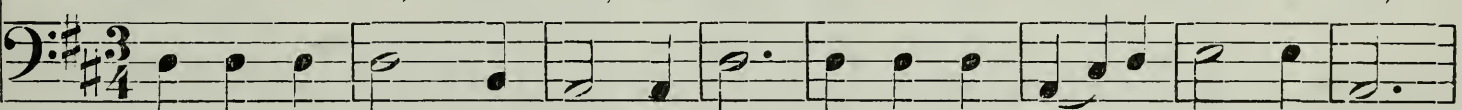
A. BEIRLY,



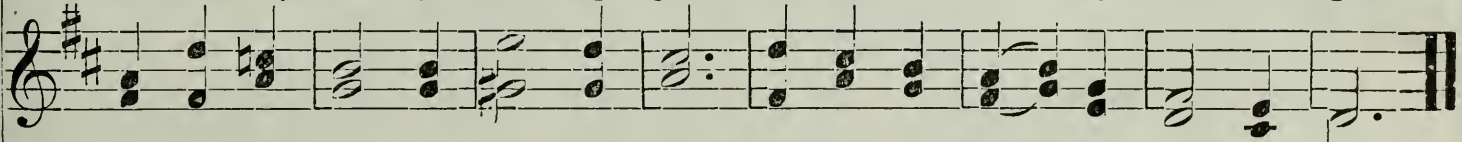
1. Sweet is Thy work, my God, my King, To praise Thy name give thanks and sing;



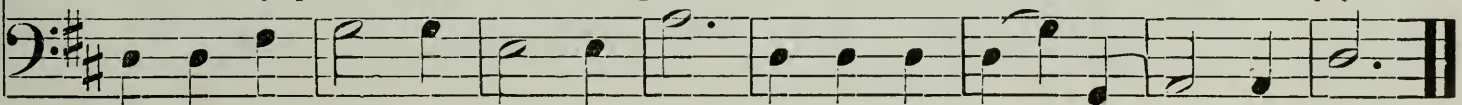
2. Sweet is the day of sa - cred rest; No mor - tal cares shall seize my breast;  
3. Then shall I see, and hear, and know All I de - sired or wished be - low;



To show Thy love by morn - ing light, And talk of all Thy truth at night.



O may my heart in tune be found, Like Da-vid's harp of sol - emn sound.  
And ev - 'ry pow'r find sweet em - ploy In that e - ter - nal world of joy.



## FALLING SNOW-FLAKES.

W. GREY.

R. B. GEORGE.

1. See the snow - flakes gen - tly fall - ing, Fall - ing all a - round,  
2. Snow - flakes make the win - ter mer - ry, As the mo - ments fly,

Wing - ing, swing - ing to us bring - ing, Walks of eid - er - down,  
Fast - er, fast - er, now they're com - ing Down - ward from on high;

Cov - 'ring hill - top, plain and val - ley With a man - tle bright;  
Soon the sleigh - bells will be ring - ing Loud up - on the air,

Beau - t'ous sight, pure and white Shin - ing in the light;  
Pure and fair, here and there, Float - ing ev - 'ry - where;

Beau - t'ous sight, pure and white, Shin - ing in the light.  
Pure and fair, here and there, Float - ing ev - 'ry - where.



# THE WILD ROSE.

45

BIRDIE BELL.

A. BEIRLY.

1. On the moun-tain side Where the sun - beams hide, A sweet lit - tle wild-flow'r
2. Thro' the sum-mer day, Where the sun - beams play, This dear lit - tle wild-flow'r
3. On the moun-tain height, Kiss'd by sun - beams bright, This lone lit - tle wild-rose

grew; And its cheer - y face Bright-en'd all the place, Tho'  
grew; In a shel - tered nook, Hid from pry - ing look, It  
grew; To be - hold it there, In its beau - ty rare, I'd

## REFRAIN.

none but the wild - birds knew.  
drank of the rain and dew.  
roamed all the wild - wood through. }

Tell me where the rose In its

beau - ty grows, I would see its face, With its fai - ry grace; I would

seek the flow'r In its beau - ty bow'r, O thou sweet, enchanting, love - ly rose.

Sing in the Parallel Keys, D and D $\flat$ .

Let us all be cheerful, Let us be gay, Deeds of mirth will ever, Drive care a - way.

## JUST BEYOND.

Words from *N. Y. Observer*.

A. BEIRLY.

1. O - ver just be - yond the hill - tops, Where the sun sinks in the west,  
2. Just be - yond life's flow - ing riv - er, O - ver on the oth - er shore,

Is the land of un - told brightness, Where the wea - ry soul can rest.  
Ma - ny loved ones wait to greet us, When our jour - ney here is o'er.

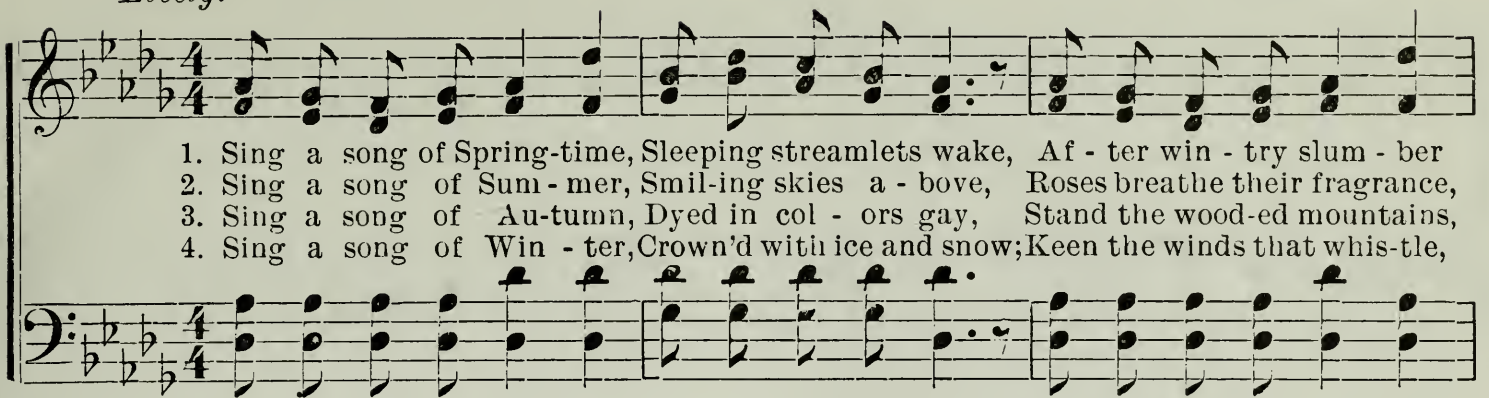
Just a - bove the dark clouds o'er us, Where the stars shine all the night,  
Just be - yond the morn - ing's sun - beams, O - ver there a - cross the way,

Is a home where love's bright an - gel Nev - er wea - ries with the light.  
Is a world of won - drous beau - ty, Where is one e - ter - nal day.



BIRDIE BELL.

RODNEY DAY.

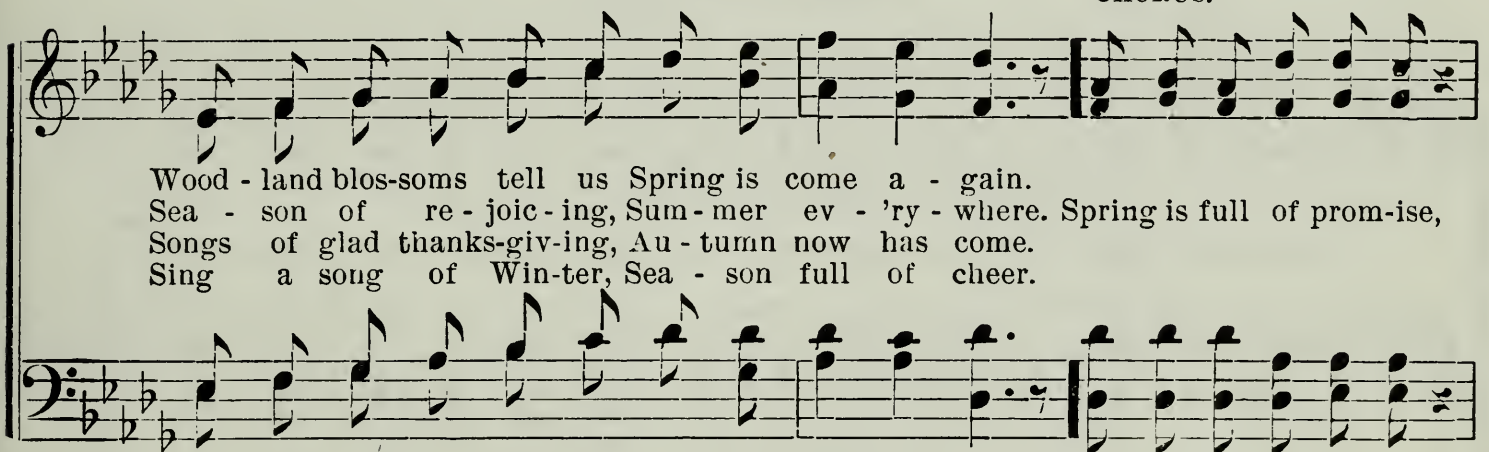
*Lively.*


1. Sing a song of Spring-time, Sleeping streamlets wake, Af - ter win - try slum - ber  
 2. Sing a song of Sum - mer, Smil - ing skies a - bove, Roses breathe their fragrance,  
 3. Sing a song of Au - tumn, Dyed in col - ors gay, Stand the wood - ed mountains,  
 4. Sing a song of Win - ter, Crown'd with ice and snow; Keen the winds that whis - tle,

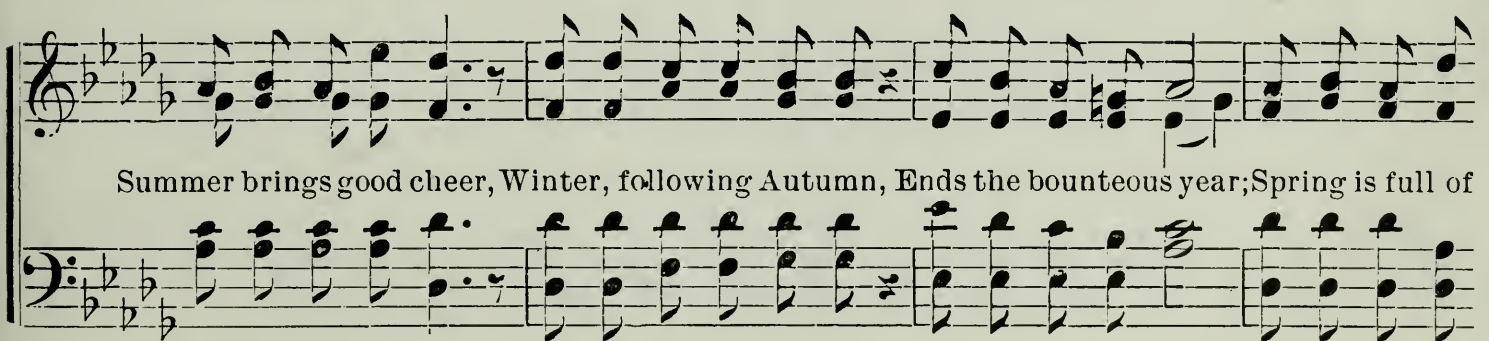


I - cy fet - ters break; Flow - ers dot the mead - ows, Rob - ins trill their strain,  
 Bird - ies sing of love; Na - ture smiles in glad - ness, Perfumes flood the air,  
 Gor - geous their dis - play; Fruits of jui - cy sweet - ness, Har - vests gath - ered home,  
 Bright the fires that glow; Bells are gai - ly chim - ing, Christ - mas - tide is near,

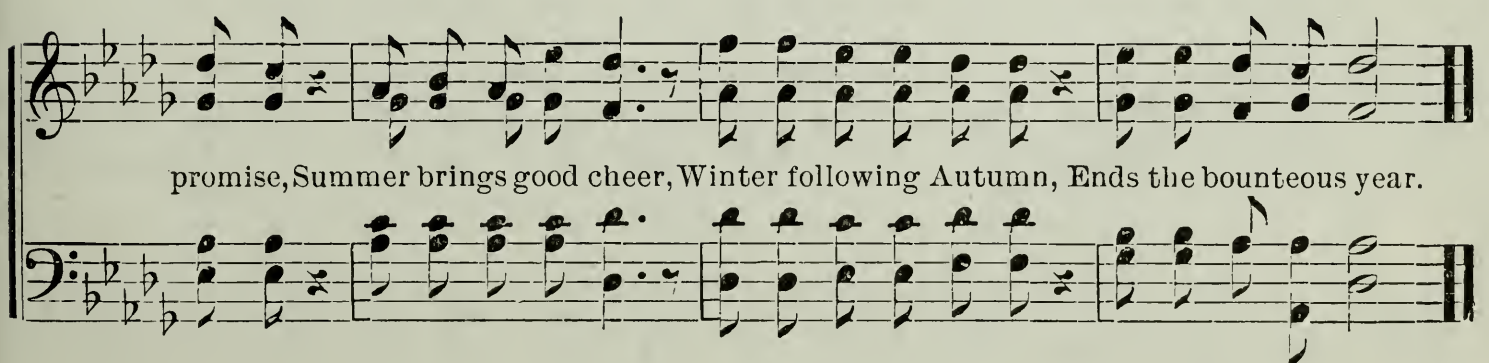
## CHORUS.



Wood - land blos - oms tell us Spring is come a - gain.  
 Sea - son of re - joic - ing, Sum - mer ev - 'ry - where. Spring is full of prom - ise,  
 Songs of glad thanks - giv - ing, Au - tumn now has come.  
 Sing a song of Win - ter, Sea - son full of cheer.



Summer brings good cheer, Winter, following Autumn, Ends the bounteous year; Spring is full of



promise, Summer brings good cheer, Winter following Autumn, Ends the bounteous year.

Key of D.

Scale in Key of A (new key). Signature, Three Sharps.

1. Do re mi fa, Sol fi sol, Do ti la sol fa mi re do, Sol la ti do  
Sol . la

re mi re, Ti do re mi fa mi fa re mi re mi do re ti do.  
ti do ti, Sol la ti do re do re ti do ti do la sol sol do.

## CRAWFORD.

Teaching Tune. Key of A. Sing by Syllable.

R, EARLE,

1. Birds are sing - ing, flow'rs are spring-ing, Green is field and wood a - gain,

2. By the fount-ains, o'er the mountains, 'Mong the ros - es new - ly blown,

Thro' the land-scape let us wan - der, Let the world not smile in vain.

Un - der cool, green for - est shad - ows, We will call the world our own.

Un - der cool, green for - est shad - ows, We will call the world our own.

Un - der cool, green for - est shad - ows, We will call the world our own.



Teaching Tune. Sing by Syllable.

A. BEIRLY.

1. Sweet the mo-ments, rich in bless - ing, Which be - fore the cross I spend;  
 2. Tru - ly bless - ed in this sta - tion, Low be - fore His cross I lie,  
 3. Here it is I find my heav - en, While up - on the cross I gaze;

Life and health, and peace pos - sess - ing, From the sin - ner's dy - ing Friend.  
 While I see di - vine com - pas - sion Beam - ing in His gra - cious eye.  
 Love I much? I've much for - giv - en; I'm a mir - a - cle of grace.

## BLOOMING FLOWERS.

Teaching Tune. Sing by Syllable.

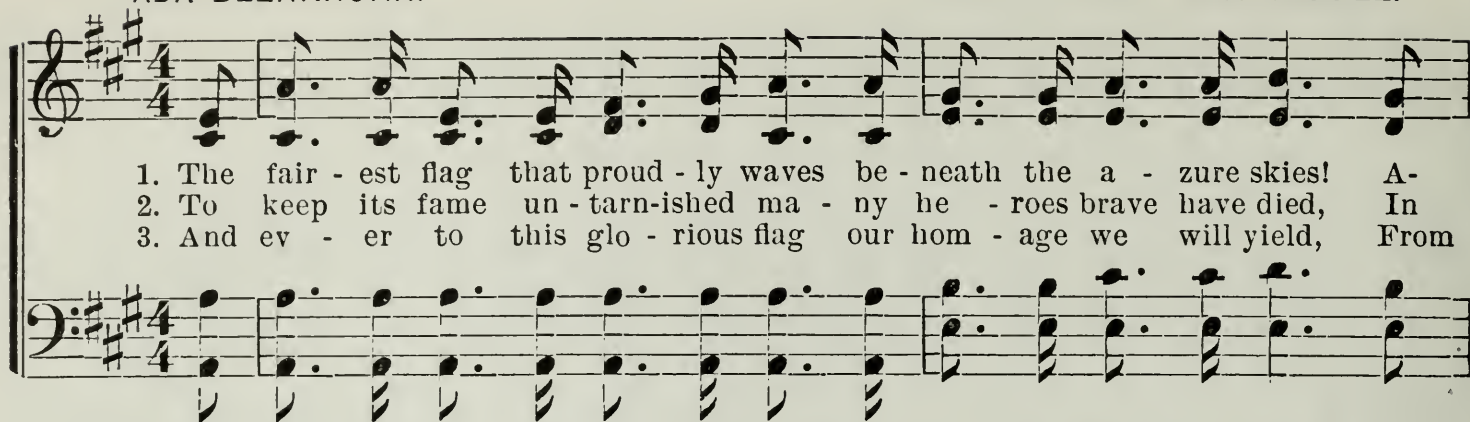
E. F. SMITH.

1. Where the flow'rs are sweet - ly sleep - ing, In the deep and si - lent grove,  
 2. Where the bird's wee nest is swing - ing, In the beech - en boughs a - bove,  
 3. Where the night-bird's song is sound - ing, With the gen - tly coo - ing dove,

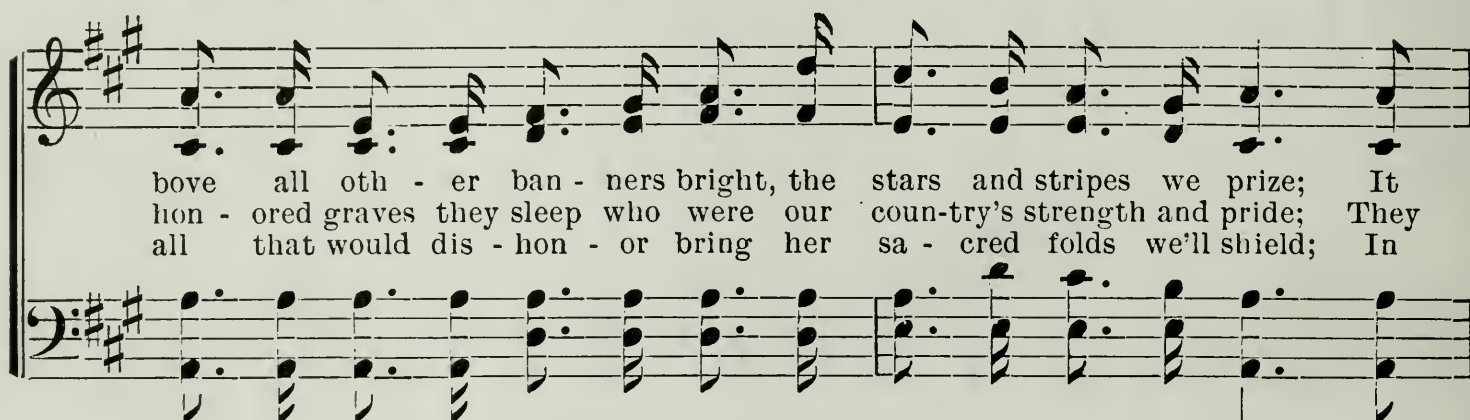
There the moon's soft beams are creep - ing To speak of love, to speak of love.  
 There the moon's pale beams are bring - ing A tho't of love, A tho't of love.  
 There the quiv - 'ring leaves are bound - ing To notes of love, To notes of love.

ADA BLENKHORN.

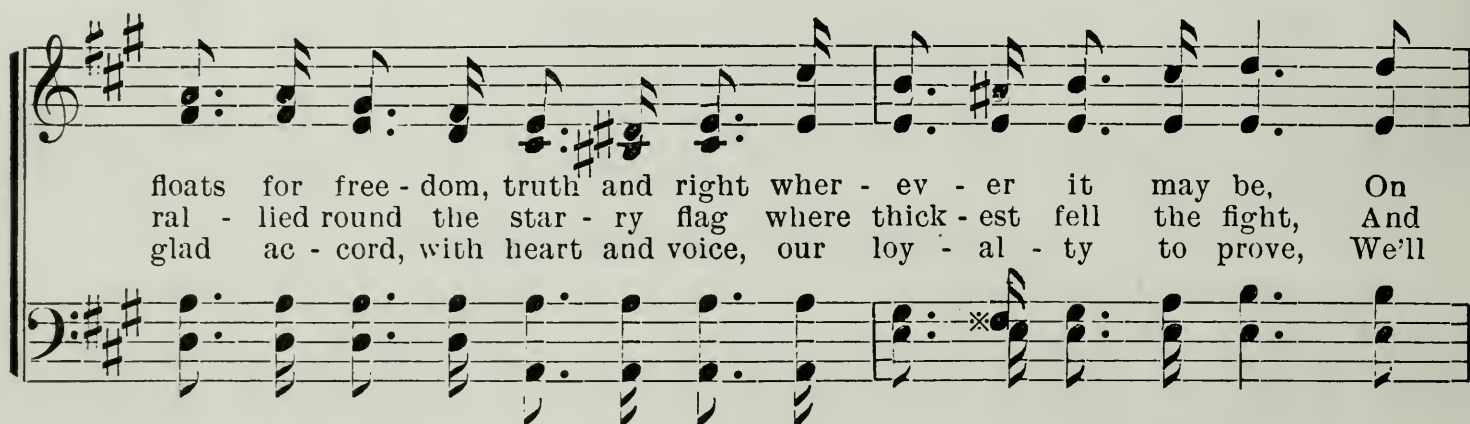
A. RIDDLE.



1. The fair - est flag that proud - ly waves be - neath the a - zure skies! A -  
 2. To keep its fame un - tarn - ished ma - ny he - roes brave have died, In  
 3. And ev - er to this glo - rious flag our hom - age we will yield, From



bove all oth - er ban - ners bright, the stars and stripes we prize; It  
 hon - ored graves they sleep who were our coun - try's strength and pride; They  
 all that would dis - hon - or bring her sa - cred folds we'll shield; In



floats for free - dom, truth and right wher - ev - er it may be, On  
 ral - lied round the star - ry flag where thick - est fell the fight, And  
 glad ac - cord, with heart and voice, our loy - al - ty to prove, We'll

## CHORUS.



con - tin - ent or is - lands of the sea.  
 quick - ly put ten thous - and foes to flight.  
 pledgd to her fi - del - i - ty and love.



flag of lib - er - ty; Hail! all hail! the ban - ner of the free!

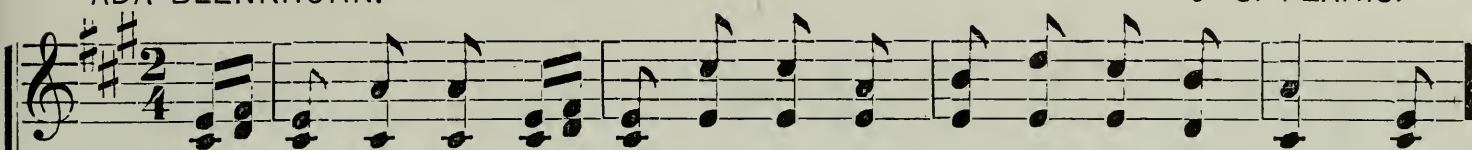


# WE'LL PRIZE THE MOMENTS.

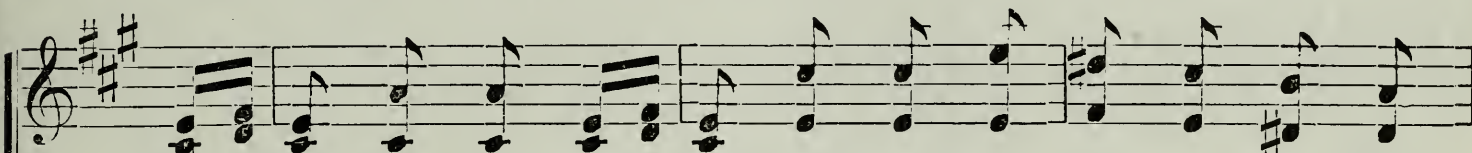
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ADA BLENKHORN.

J. S. FEARIS.



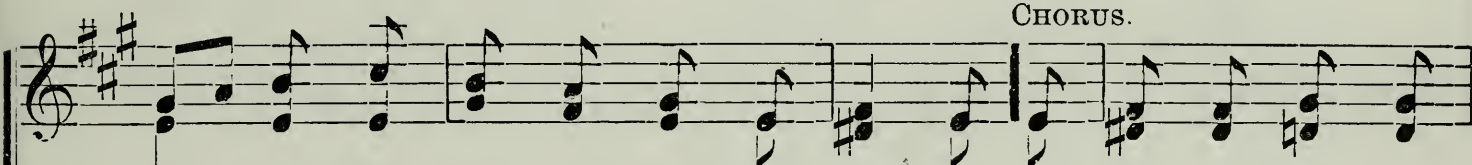
1 On ti - ny wings of gold - en light The mo - ments past are fly - ing;  
Like shin - ing pearls, the mo - ments bright A - round our path - way fall - ing,  
Each lit - tle mo - ment as it flies We'll prize it as a treas - ure,



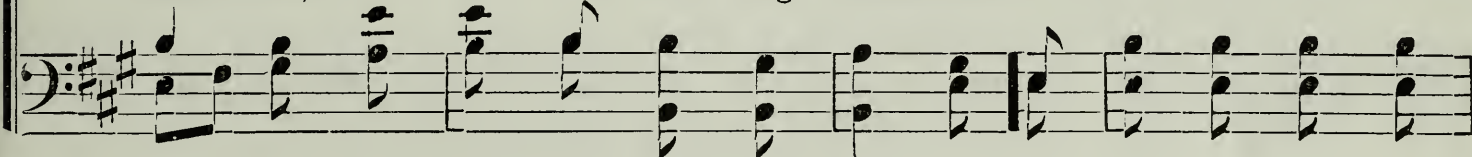
For all our pre - cious hours and days On them we are re -  
Come on - ly once; then fly a way Far, far be - yond re -  
And fill each one with know - ledge pure To o - ver - flow - ing



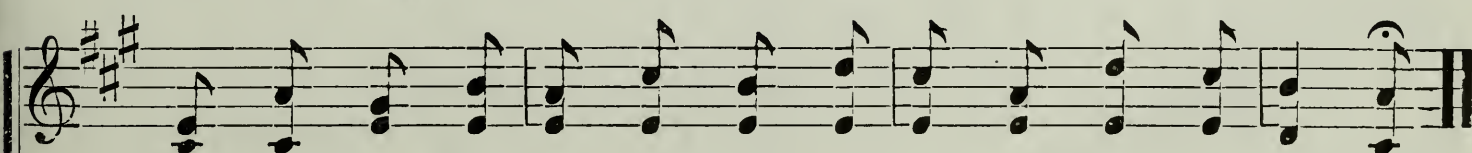
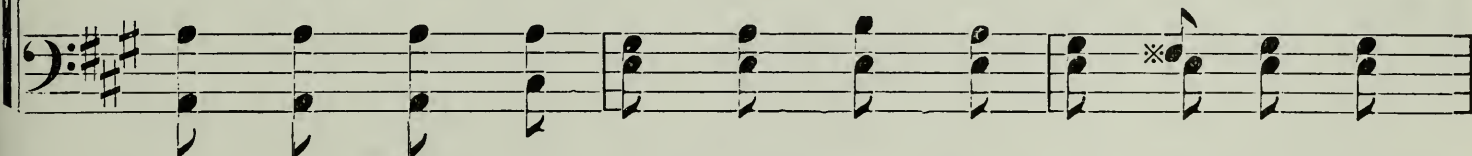
## CHORUS.



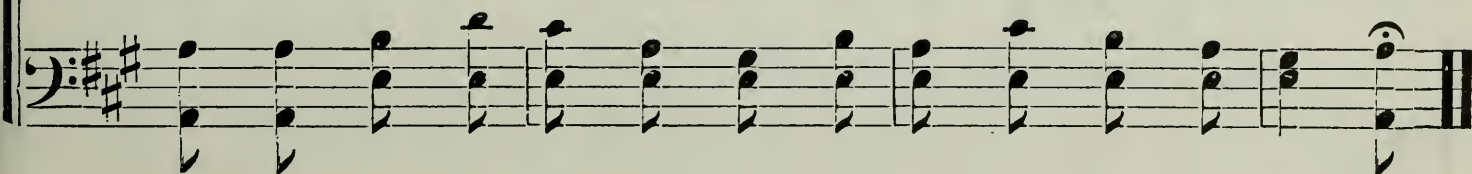
ly - ing; On them we are re - ly - ing  
call - ing; Far, far be - yond re - call - ing Then let us with good  
meas - ure; To o - ver - flow - ing meas - ure.



words and deeds Each mo - ment fill as on it speeds, And



climb the path that up - ward leads To wis - dom's roy - al tem - ple.



A. B.

A. BEIRLY.

Practice carefully in both keys.

1. Spring is draw - ing nigh! Come, gen - tle show'rs,  
2. Come ye cheer - ing birds, With sweet - est song;  
3. Win - ter has its charms In frost and snow,

Bring us once a - gain Sweet bloom - ing flow'rs.  
Tell us of your joys, All sum - mer long.  
But we love to feel Spring breez - es blow.

## MEYER.

Teaching Tune. Key of A flat. Sing by Syllable.

A. G. SINGER.

1. Wel - come, wel-come is - the greet-ing Which this day we give our friends;  
2. Love is still our rich - est treas - ure, Cast - ing out each earth-born fear;  
3. Like the sun, our feel - ings glow - ing, Clothe the hap - py hours in light;

Joy - ous, joy - ous is the meet-ing, Which their kind - ly pres - ence lends.  
Let the smile of so - cial pleas - ure Beam on all who gath - er here.  
Like the sun, when we are go - ing, May we leave a ra - diance bright.



BIRDIE BELL.

B. LESTER MASON.

1. Just a beam of sun - light Shin - ing thro' the pane, But the skies are  
2. Just a song of sweet - ness Fall - ing on the air, Who tho't of the  
3. Just a ti - ny flow - er Giv - en with a smile, But its daint - y

smil - ing Aft - er fall - ing rain; And the heart grew light - er,  
sing - er? No one seem'd to care; But a look of glad - ness  
per - fume Cheered the heart the while; Mes - sen - gers of heav - en

Smooth-er seemed the way, And the world was bright-er For that drear-y ray.  
On each list'ner's face, Spoke of con - so - la - tion And of wondrous grace.  
To one darkened soul, Ne'er to be for - got - ten, Tho' long a - ges roll.

REFRAIN.

Sun - beam, song and flow'r, Bless - ings  
Sun - beam, sun - beam, song and flow - er, Bless - ings, bless - ings

from a - bove, Sent us by our Fa - ther, To - kens of His love.  
from a - bove,

Key of C.

Scale in Key of F (new key). Signature, One Flat.

Do sol la ti do te la sol fa, Do re mi fa sol la ti do, Sol mi fa re

mi do re ti, Sol la ti do re mi fa sol la sol fa mi re sol sol do.

## SUNBEAMS AT PLAY.

Teaching Tune. Key of F. Sing by Syllable.

A. G. SINGER.

1. From skies that were so gloom - y, The clouds have rolled a - way;

2. The birds are sing - ing sweet - ly, I hear their glad re - frain;

And now a - mong the ros - es, The sun - beams are at play.

And with them I'm re - joic - ing, That sun - shine's come a - gain.



J. EDMESTON.

A. BEIRLY.

*f* FULL CHORUS.

1. Sav-iour, breath an eve - ning bless - ing, Ere re - pose our spir - its seal; Sin and  
 2. Though de - struc - tion walk a - round us, Though the ar - row near us fly, An - gel  
 3. Though the night be dark and drear - y, Dark - ness can - not hide from Thee; Thou art

want we come con - fess - ing; Thou canst save, and Thou canst heal.  
 guards from Thee sur - round us, We are safe if Thou art nigh.  
 He who, nev - er wea - ry, Watch - eth where Thy peo - ple be.

MUHLENBERG.

FEARIS.

A. BEIRLY.

1. I would not live al - way; I ask not to stay Where storm aft - er  
 2. I would not live al - way; no, wel - come the tomb; Since Je - sus has  
 3. Who, who would live al - way; a way from his God, A - way from yon

storm ris - es dark o'er the way: The few lu - rid morn - ings that  
 lain there, I dread not its gloom: There sweet be my rest till He  
 heav - en, that bliss - ful a - bode, Where riv - ers of pleas - ure flow

dawn on us here Are e - nough for life's woes, full e - nough for its cheer.  
 bid me a - rise, To hail Him in tri - umph de - scend - ing the skies.  
 bright o'er the plains, And the noon - tide of glo - ry e - ter - nal - ly reigns?

*Repeat D. C. softly.*

Arranged.

I'm a roll - ing, I'm a roll - ing, I'm a roll - ing thro' an un-

I'm a roll - ing, I'm a roll - ing, I'm a roll - ing thro' an un-

friend - ly world, I'm a roll - ing, I'm a roll - ing thro' an un - friend-ly world.

friend - ly world, I'm a roll - ing, I'm a roll - ing thro' an un - friend-ly world.

**FINE.**

1. O broth-ers, won't you help me, O broth-ers, won't you help me to pray!

2. O sis - ters, won't you help me, O sis - ters, won't you help me to pray!

3. O preach-ers, won't you help me, O preach-ers, won't you help me to fight!

O broth-ers, won't you help me, Won't you help me in the serv - ice of the Lord?

O sis - ters, won't you help me, Won't you help me in the serv - ice of the Lord?

O preach-ers, won't you help me, Won't you help me in the serv - ice of the Lord?

**D. C.**



## GRACIOUS SPIRIT.

Explain Parrallel Keys F and F sharp.

1. { Gracious Spir-it, Dove di - vine, Let Thy light with - in me shine;  
 { All my guilt-y fears re - move, Fill me with Thy (Omit.) heav'nly love.

2. { Speak Thy pard'ning grace to me, Set the bur-dened sin - ner free;  
 { Lead me to the Lamb of God, Wash me in His (Omit.) precious blood.

## SHADES OF EVENING.

Teaching tune. Sing by syllable.

J. S. FEARIS.

1. Soft - ly fall the shades of ev' - ning O'er the val - ley hushed and still,

2. Soft - ly fall the shades of ev' - ning On the bos - om of the deep,

As the sun's last rays are fad - ing From the dis - tant west - ern hill.

Winds in gen - tle whisp'ring mur - murs Woo the sweet wild flow'rs to sleep.

Key of F.

Scale in Key of B $\flat$  (New Key), Signature, Two Flats.

Do, Re, Do, Te, La, Sol, Fa. Do, Re, Mi, Fa, Sol, La, Ti, Do. Sol, Mi, Re, Ti,

Do, La, Sol, Mi, Sol, Do, Ti. La, Sol, Fa, Mi, Fa, Sol, La, Ti, Do.

## GLOWING NOON-TIDE.

Teaching tune. Sing by Syllable.

EDWIN W. CRAWFORD.

1. 'Tis noon - tide, 'tis noon - tide, so glow ing and still, No shade on the  
2. At noon - tide, how pleas - ant to lie near the rill, Where wa - ters fall

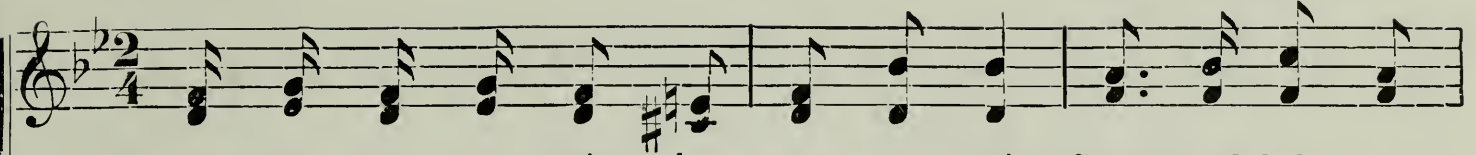
mead - ows, no breeze on the hill, No wave on the wa - ters that  
bright on the wheel of the mill, And gaze on the sheen half a -

lan - guid - ly glide, 'Tis noon - tide in sum - mer, the dream - y noon - tide.  
wake, half a - dream, And think they are Nai - ads who dwell in the stream.

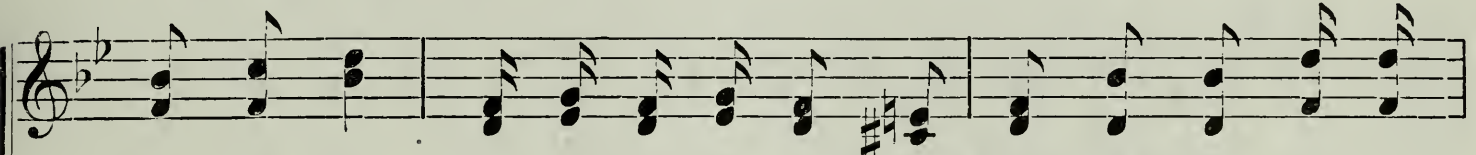


A. BEIRLY.

W. C. JORDAN.



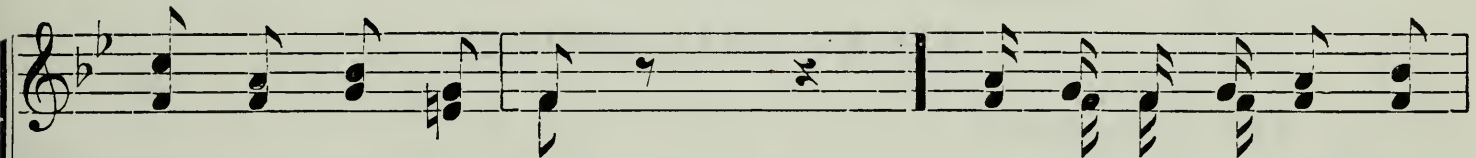
1. Mer - ry, mer - ry spring has come a - gain, Sweet and balm - y
2. Joy - ous - ly the birds make mu - sic sweet, Rare the per - fume
3. Ver - dant are the mead - ows, fields and hills. All are gai - ly



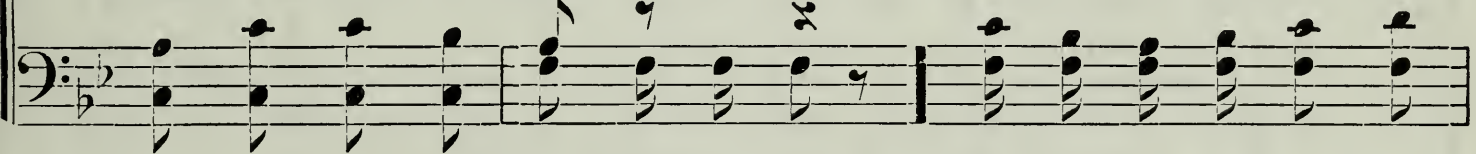
is the air, Ev - 'ry - thing is charm - ing, bright and gay, There is  
of the flow'rs; Hon - ey bees are flit - ting all a - bout, Bus - y  
robed a - gain; Beau - ti - ful and green are bush and bough, Spring is



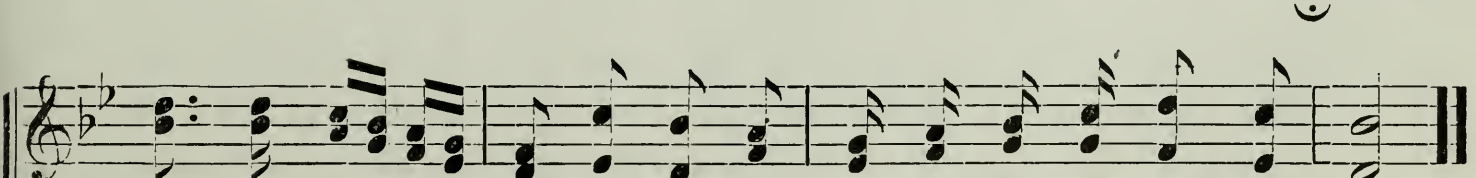
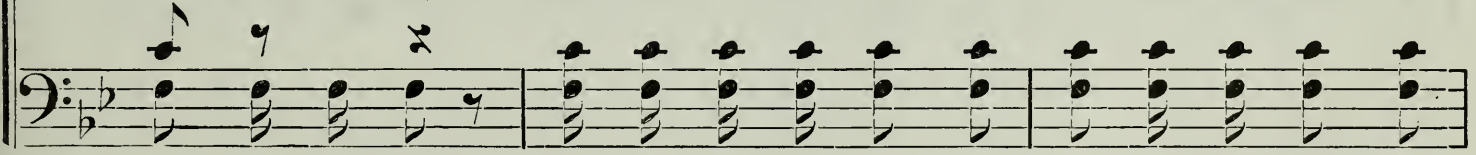
CHORUS.



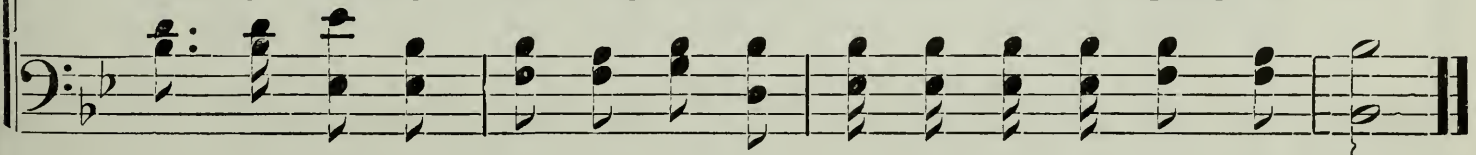
glad - ness ev - 'ry - where.  
all the shin - ing hours. (Tra la la,) Tra la la la la la,  
come a - gain to reign!

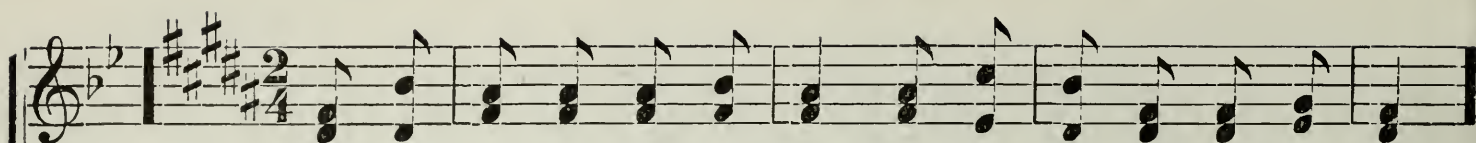


la, (Tra la la,) Tra la la la la la la tra la la, A




heart - y, heart - y cheer ring out, For mer - ry, mer - ry spring is here.





1. Where the spark-ling wa - ters flow, And the for - est flow - ers grow,  
2. Where the sweet - est mu - sic floats, From the wood-land songster's throats,




Where the heat does not in - vade, Rest we in the qui - et shade.  
There, from care and stu - dy free, That's the spot for you and me.


## AWAY THE BOWL!

Selected.

KEY OF B. Sing by Syllable.



1. { Our youth - ful hearts with temp'rance burn, A - way, a - way the bowl! }  
2. { From dram-shops all our steps we turn, A - way. a - way the bowl! }  
3. { See how the stagg'ring drunk-ard reels, A - way, a - way the bowl! }  
4. { A - las! the mis - 'ry he re - veals, A - way, a - way the bowl! }  
5. { No al - co - hol we'll buy or sell, A - way, a - way the bowl! }  
6. { The tip-pler's of - fer, we re - pel, A - way, a - way the bowl! }  
D. C. A - way the bowl, a - way the bowl, A - way, a - way the bowl!



Good-bye to rum and all its harms, Fare-well the wine-cup's boast-ed charms,  
Good-bye to rum and all its harms, Fare-well the wine-cup's boast-ed charms,  
U - nit - ed in a temp'rance band, We're joined in heart, we're joined in hand,



# TRANSPOSITION FROM B $\flat$ TO E $\flat$ .

61

KEY OF B $\flat$ .

SCALE OF E $\flat$ . (New Key). Signature three flats.

Do, Mi, Sol, La, Sol, Te, La, Sol, Fa. Do, Re, Mi, Fa, Sol, La, Ti, Do,

Sol, La, Sol, Mi, Fa, Sol, Fa, Re, Mi, Fa, Mi, Do, Re, Mi, Re, Ti, Do, Sol, La, Ti, Do.

## UPWARD CLIMBING.

Teaching Tune.

E. F. SMITH.

KEY OF E $\flat$ . Sing by Syllable.

Mi.

1. { High - er, high - er will we climb Up the mount of glo - ry, }  
 { That our names may live thro' time, In our coun - try's sto - ry; }

Sol.

2. { On - ward, on - ward may we press, Thro' the path of du - ty; }  
 { Vir - tue is true hap - pi - ness, Ex - cel - lence true beau - ty; }

Do.

Hap - py, when her wel - fare calls, He who con - quers, he who falls.

Minds are of ce - les - tial birth, Make we then a heav'n of earth.

1. Life has many a pleas-ant hour, Many a bright and cloud-less day;  
 2. Earth has many a cool re-treat, Many a spot to mem-'ry dear;

Sing-ing bird and smil-ing flow'r, Scat-ter sun-beams on our way;  
 Oft we find our wea-ry feet Ling'ring by some foun-tain clear;

But the sweet-est blos-soms grow In the land to which we go.  
 Yet the pur-est wa-ters flow In the land to which we go.

PARALLEL KEYS, E $\flat$  AND E.

1. Now the day is o-ver, Night is draw-ing nigh, Shad-ows of the  
 2. Je-sus, give the wea-ry Calm and sweet re-pose; With Thy tend'rest

eve-ning Steal a-cross the sky, Steal a-cross... the sky.  
 bless-ing May our eye-lids close, May our eye-lids close.



KEY OF E $\flat$ .

SCALE OF A $\flat$ . (New Key). Signature four flats.

Do, Re, Mi, Re, Do, Te, La, Sol, Fa. Do, Re, Mi, Fa, Sol, La, Ti, Do, Ti, Do, Re, Mi,

Re, Do, Ti, La, Sol, La, Ti, Do, Ti, La, Sol, Fa, Mi, Sol, La, Sol, La, Ti, Do.

## COME TO THE HILLS.\*

Teaching Tune.  
KEY OF A $\flat$ . Sing by Syllable.

A. BEIRLY.

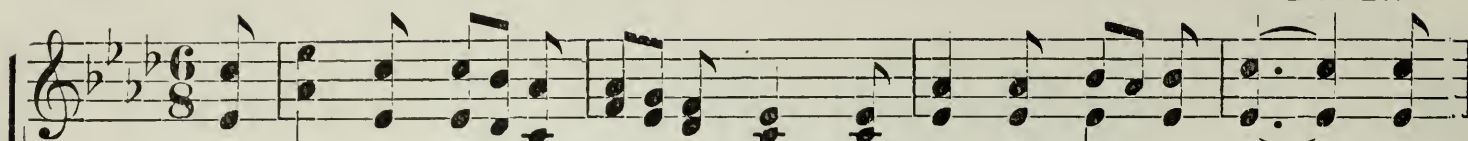
1. La - dy gay, come a - way, Leave the cit - y haunts to - day;  
2. In the morn, o'er the lawn, In the mead-ows, thro' the corn,

Come and see na - ture free; } Come range the hills with me, Come a - way, Come  
Climb the hill, ford the rill; }

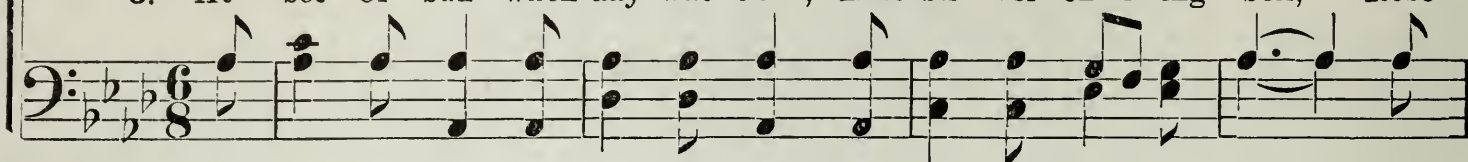
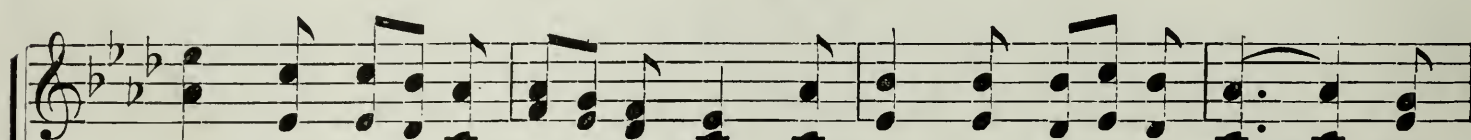
range the hills with me, ..... Come range the hills with me.  
Come range the hills with me,

\* For Parallel Key in "A", refer to page 48.

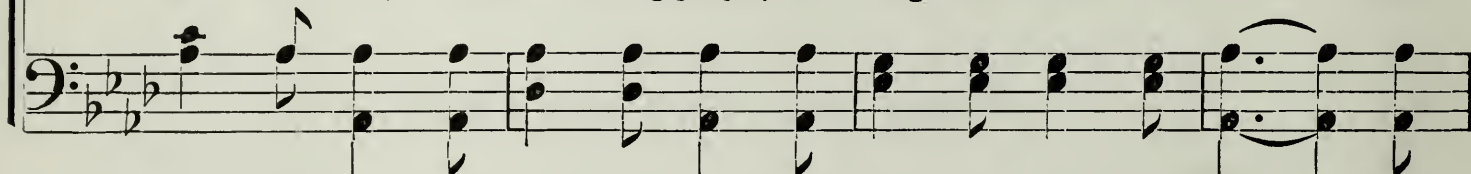

A. BEIRLY.



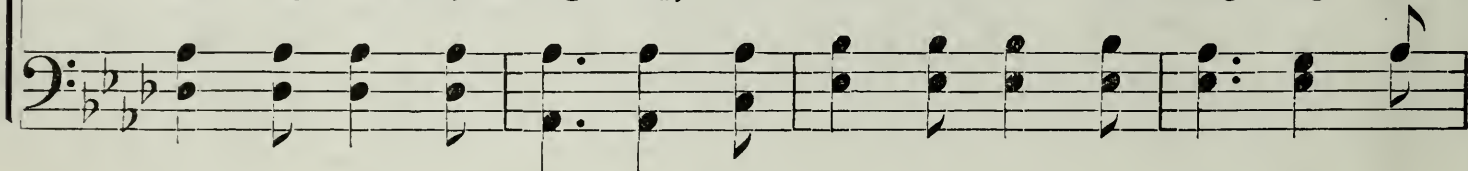
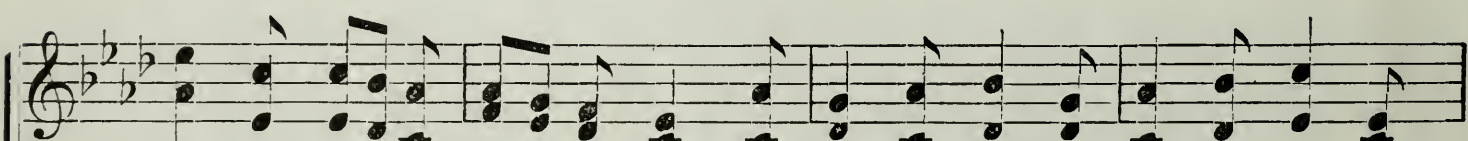
1. Oh, wheel sub-lime of tire-less time, Turn back-ward in your flight, Ring  
 2. Make me a child, with childhood's joy, As in the days of old, When  
 3. At set of sun when day was done, Like sil-ver chim-ing bell, Rose

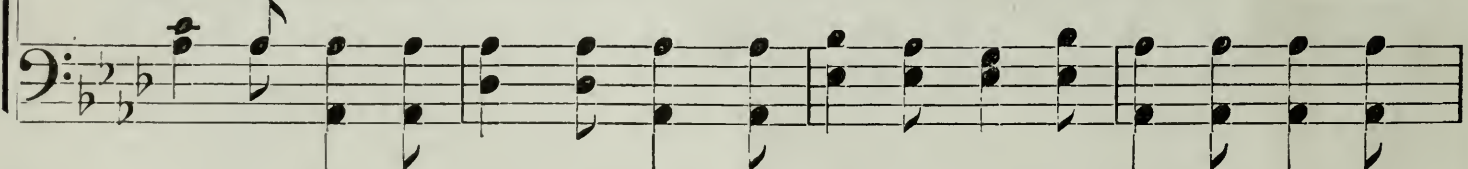

out the chime in fair-y rhyme Of childhood's mu-sic bright! Like  
 rud-dy blaze be-fore our gaze Went up in sparks of gold. I  
 on the air, with eve-ning pray'r, The songs we loved so well. Still

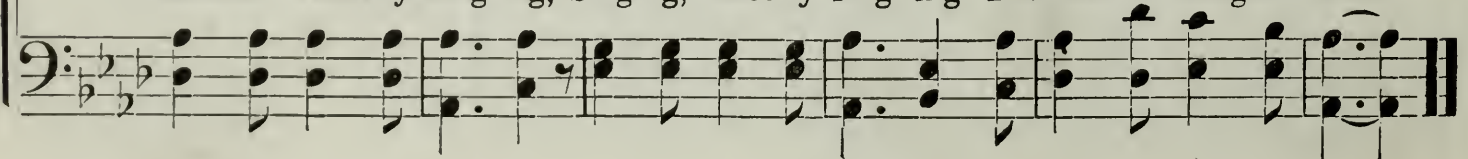
bells of joy out-ring-ing, Those mem-'ries old are cling-ing, Now  
 see the ket-tle swing-ing, The shad-ows round it cling-ing, Till  
 in my ear they're ring-ing, And mem-'ries old are bring-ing, Like

faint, now near, a-gain I hear, In ac-cents clear, where'er I roam, My  
 once a-gain, in sweet re-frain, On land or main, where'er I roam, I  
 gen-tle show'r of childhood's hour, With sub-tle pow'r where'er I roam, Of

moth-er sweet-ly sing-ing, Singing, sweetly sing-ing The dear old songs of home.  
 hear my moth-er sing-ing, Singing, sweetly sing-ing The dear old songs of home.  
 moth-er sweet-ly sing-ing, Singing, sweetly sing-ing The dear old songs of home.

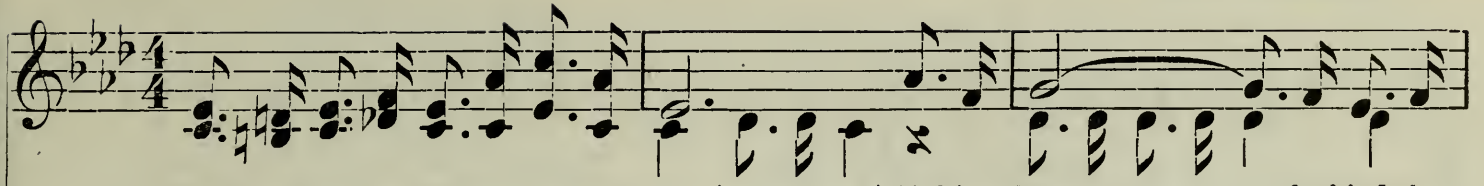




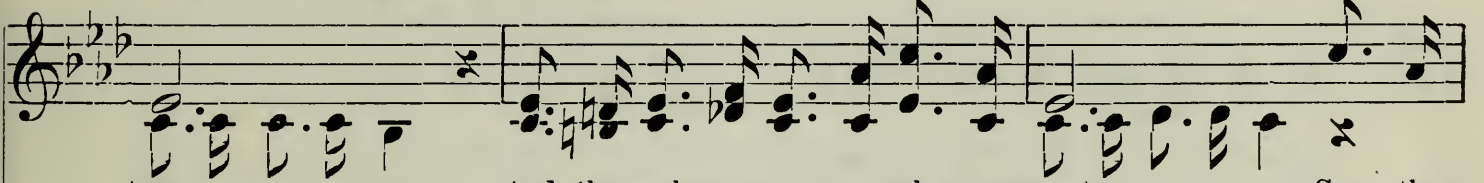
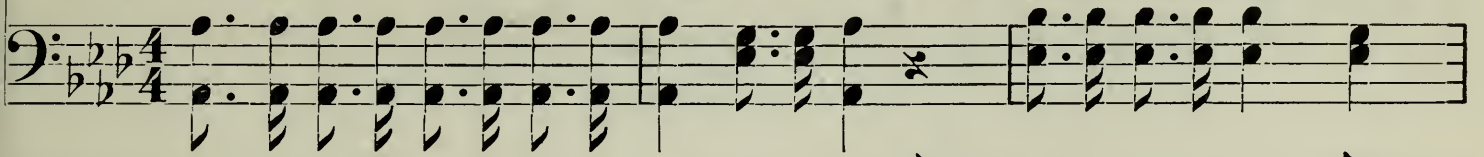
# THE CUCKOO.

65

IRA B. WILSON.



1. Now the sun is set-ting in the west, (in the west,) Sinking low..... be-hind the  
Sinking low be - hind the  
2. Cheer - ful-ly you see yon shepherd boy(shepherd boy) Climbing up ..... the crag-gy  
Climbing up the crag - gy



trees, And the cuck - oo, as a wel - come guest, Gen - tly  
trees, be hind the trees, a wel-come guest,  
rocks,..... As he then be-holds the dap - pled sky, Pleased,the  
rocks,the crag-gy rocks, the dap-pled sky,

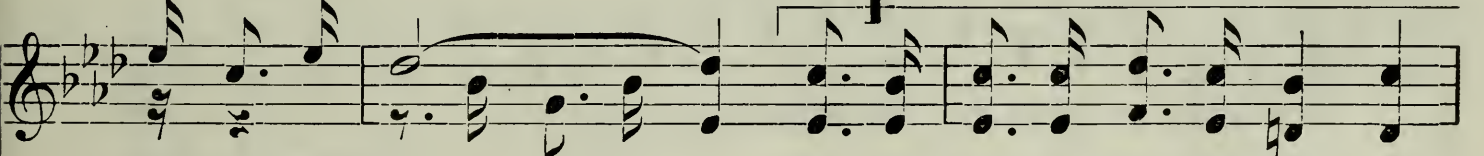


## CHORUS.

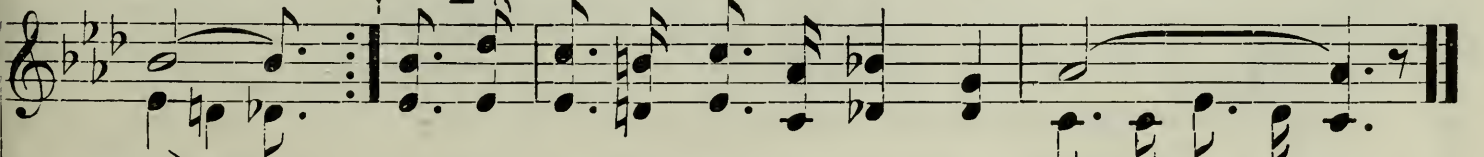
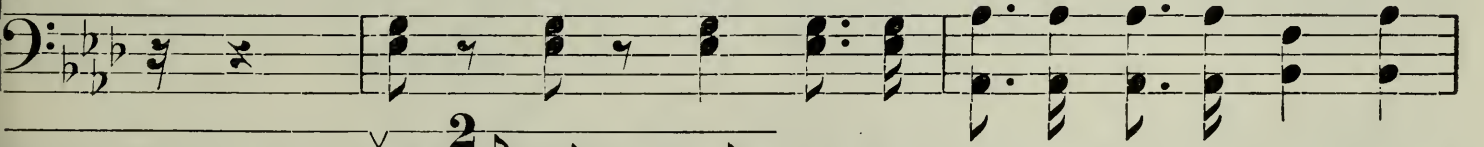


woos..... the eve-ning breeze.....  
Gen - tly woos the eve - ning breeze,the eve-ning breeze. { Cuck - oo, cuck-oo,.....  
cuck - - - oo's notes he mocks.. ..... Cuck-oo, cuck-oo,  
Pleased,the cuckoo's notes he mocks,his notes he mocks.

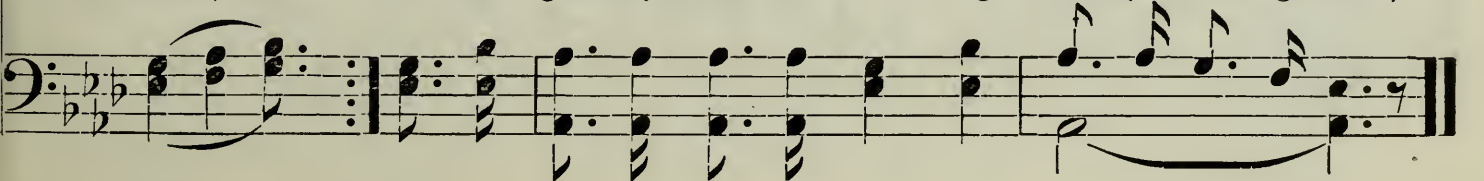
La, la, la,



Cuck - oo, cuck - oo,..... As he gen - tly woos the eve - ning  
Cuck - oo, cuck - oo,  
La, la, la,



breeze,..... As he gen - tly woos the eve - ning breeze.(the eve-ning breeze.)



A. B.

A. BEIRLY.

1. Good night, one and all, good night,  
2. Good night, once a-gain, good night,

We have spent a pleasant hour, In our  
Ev-'ry heart is filled with pride In the

Good night,

stud - ies and in song; To our homes we will now wend our way,  
stud - ies here be - gun; We will strive and pro-gress ev - 'ry hour,

There our  
Till the

wend our way,  
ev'ry hour,

**REFRAIN.**

hap - pi - ness and joy to pro-long.  
vic - t'ry of re-nown we have won.

To all our friends, good night, good night,

Good night, good night,

Al-ways mer-ry let us be, Ev-'ry moment gay and free;

To all our friends,

Good night, good

good night, good night, Once a-gain to ev-'ry one, Good night, good night. (good night.)

night,

to ev'ry one, good night.

*Rit.*



# EVENING ROWING SONG.

67

THOMAS MOORE

ALFRED BEIRLY.

*m*

1. Faint-ly as tolls the eve - ning chime, Our voic - es sing, our oars keep time;  
 2. Why should we yet our sail un - furl? There's not a breath the waves to curl;  
 3. O - ver the tide, this trem-bling moon Shall see us float o'er sur - ges soon:

Soon as the woods on shore look dim, We'll sing our part - ing hymn.  
 But when the winds blow off the shore, We'll quick - ly rest our oar.  
 May the good Spir - it hear our prayer: Oh, grant a fav - 'ring air. (Row, row.)

## CHORUS.

Then row, brothers, row, For the tide runs fast,  
 Row, row, row, row, row, row, row, row.

Row, brothers, row, row, brothers, row,

And there's dan - ger be - yond; Then row, brothers,  
 Row, row, row, row, row,

Row, broth-ers, row,

row, And day - light fair is past. past.  
 row, row, row,

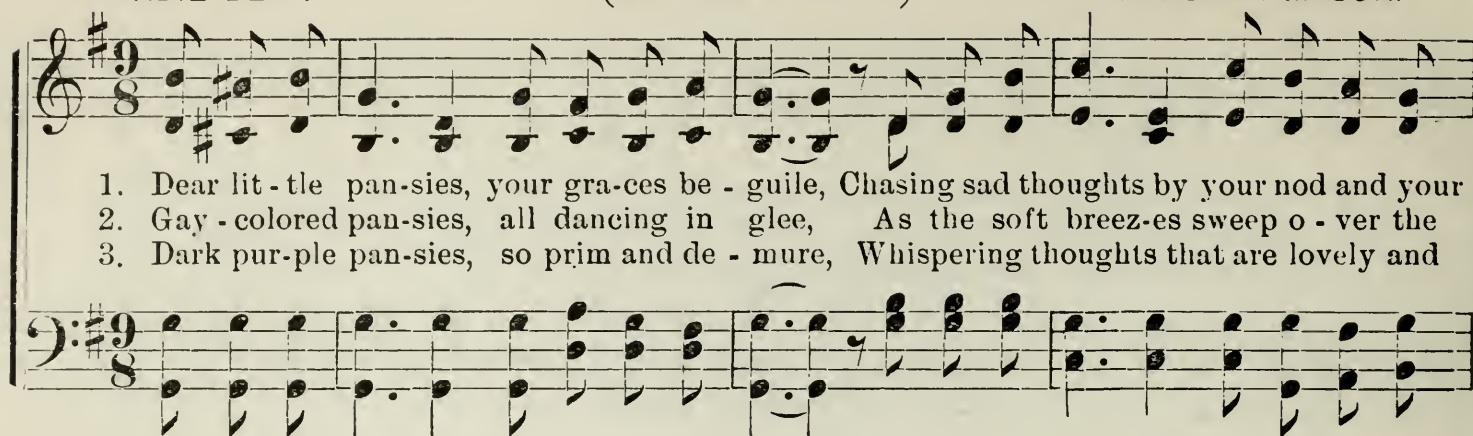
row, brothers, row, And day - light fair is past. Then row, brothers, past.

## DEAR LITTLE PANSIES.

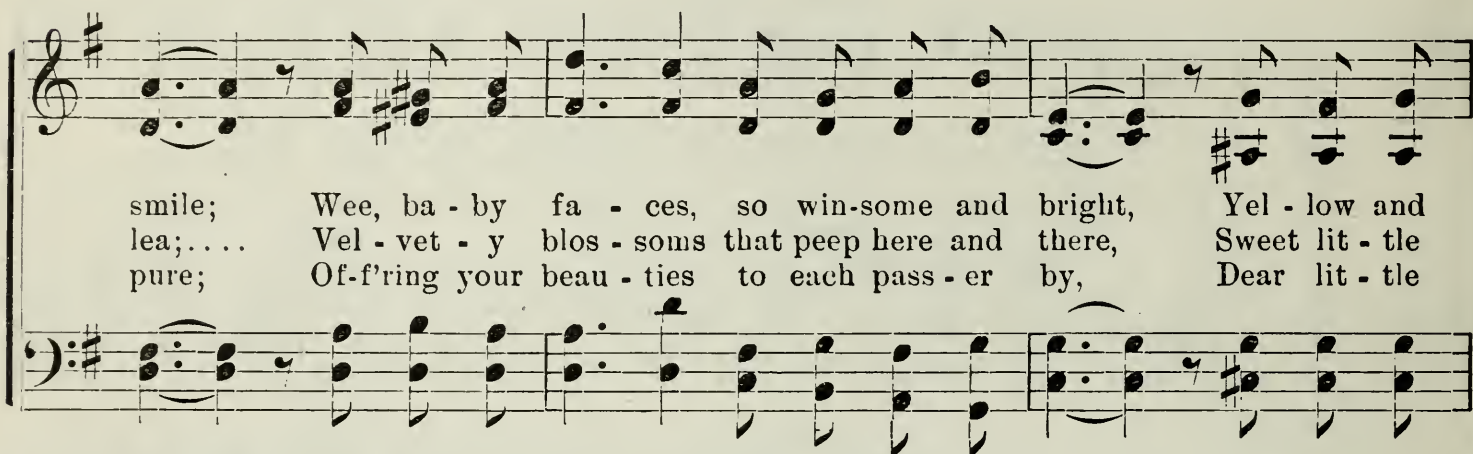
BIRDIE BELL.

(SOLO FOR A CHILD.)

B. LESTER MASON.

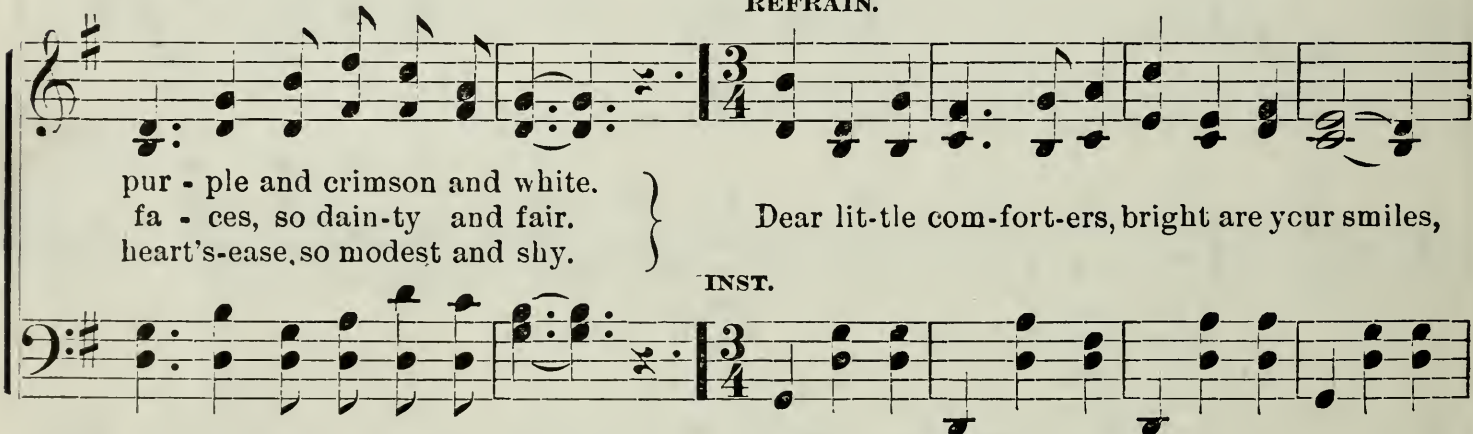


1. Dear lit - tle pan - sies, your gra - ces be - guile, Chasing sad thoughts by your nod and your  
 2. Gay - colored pan - sies, all dancing in glee, As the soft breez - es sweep o - ver the  
 3. Dark pur - ple pan - sies, so prim and de - mure, Whispering thoughts that are lovely and



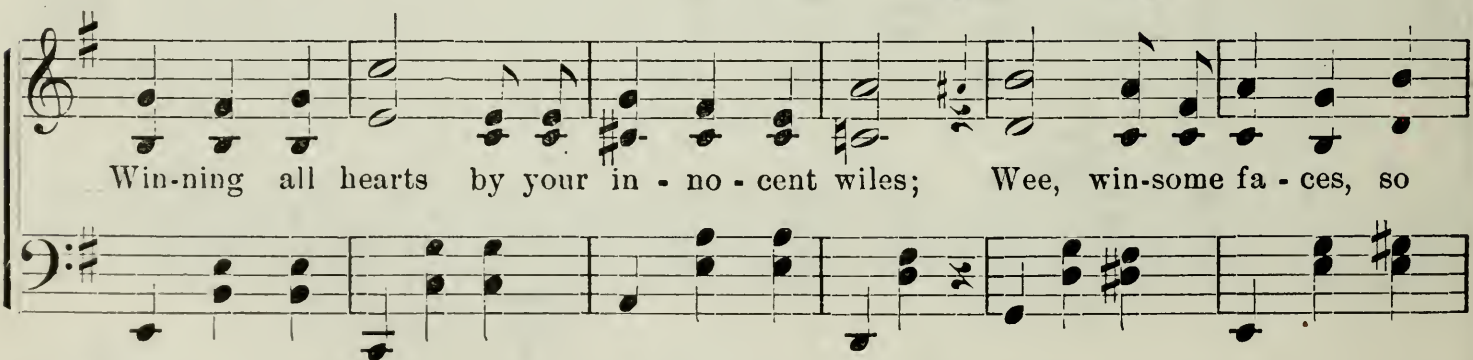
smile; Wee, ba - by fa - ces, so win - some and bright, Yel - low and  
 lea; . . . Vel - vet - y blos - soms that peep here and there, Sweet lit - tle  
 pure; Of - f'ring your beau - ties to each pass - er by, Dear lit - tle

## REFRAIN.

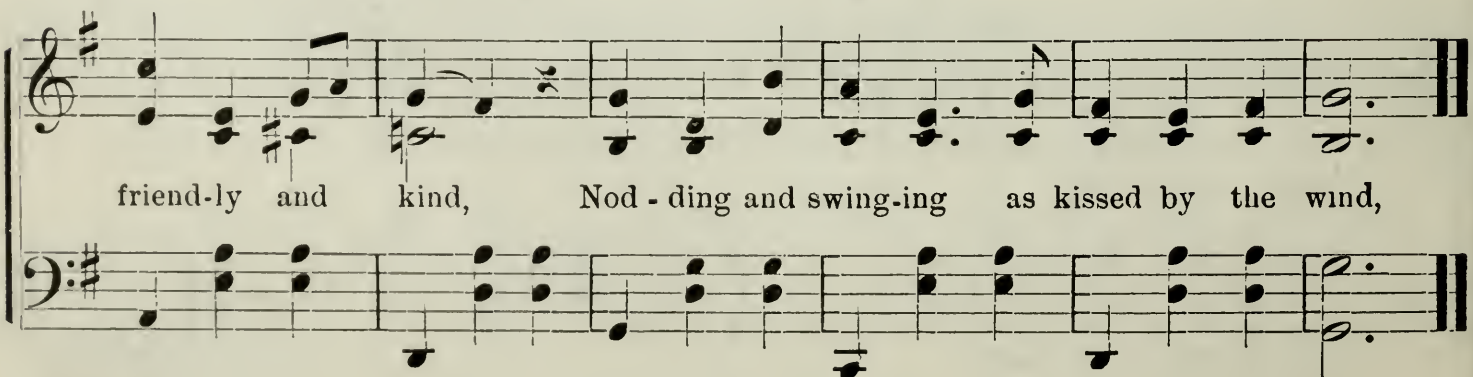


pur - ple and crimson and white.  
 fa - ces, so dain - ty and fair.  
 heart's - ease, so modest and shy. } Dear lit - tle com - fort - ers, bright are your smiles,

INST.



Win - ning all hearts by your in - no - cent wiles; Wee, win - some fa - ces, so



friend - ly and kind, Nod - ding and swing - ing as kissed by the wind,



G. LINLEY.

P. MALLORY.

*Gaily.*

1. The day-star is shin - ing O'er mountain and lake, The birds of the for - est From  
 2. As thus thro' the green-wood We wan - der a - long, And hear the wild lin - net, Me-  
 3. The world's brightest pleasures Soon vanish and cloy, Compared with the pleasures Like

slum-ber a-wake; The dew hangs like pearl-drops On wild-rose and thorn, All na - ture re-  
 lodious with song, We seem in its free-dom And gladness to share, Our hearts are un-  
 these we en - joy; They soothe and they cheer us, And lighten life's hours, — Then welcome the

joic - es To wel-come the morn; All na - ture re - joic - es To wel - come the morn.  
 bur-den'd Of sor - row and care, Our hearts are un - burden'd Of sor - row and care.  
 song-birds, The green-wood and bow'rs; Then welcome the song-birds, The greenwood and bow'rs.

## REFRAIN.

Tra la la, tra la la, tra - la la la la, Tra la la, tra la la, tra la

la la la, All na - ture re - joic - es To wel - come the morn.



(Comic.)

ARR. FROM J. GRACE.

1. We are a band of sin-ners, And we am gone a - stray, We're sail in on de  
 2. De storm is on de mountains, De wind is on de shore, When I hab climed de  
 3. Now we are bound for Glo-ry, We'll watch de golden gate, And when we see old

Sea ob sin, And we hab lost de way, Ole Sa - tan stole de com - pass, To  
 gold - en gate, I'll go and sin no more, Ole Mas - sa he's a hyp - o-crite, He  
 mas - sa dar, He'll find he's come too late, We were a band ob sin - ners, But

see if we had pluck, We heard de voice of Gab-riel, Say don't you trust to luck.  
 prays so loud on sunday, And when we're in de cornfield, He whips us all on monday.  
 now we're on de track: Ole Sa - tan's lost his reck-'nin, We're neb-ber go - in' back.

## CHORUS.

Oh, yes! he did, Oh, yes! he did, Den all de dark-ies  
 Oh, yes! he did, Oh, yes! he did,

1  
 2  
 git-tin' up, Den all de dark-ies git-tin' up, git-tin' up, For dey hab los' de way



# MY COUNTRY!

71

(A NEW NATIONAL HYMN.)

Words and Music by  
ALFRED BEIRLY, Doctor of Music.*Moderato f*

1. My Coun-try! to thee Al - le - giance I bear; Dear land of the  
2. My Coun-try! thy brow With jew - els is crowned; Ex - alt - ed art

free, Thy bless - ings I share: Re - pub - lic, so no - ble, ma -  
thou, And just - ly re-nowned: Thy bright star - ry ban - ner, by

Copyright, 1903, by Alfred Beirly.

jes - tic and grand, En - rapt I ex - tol thee, my hallowed, own land.  
breez - es ca-ressed, Proclaims thy glad ti - dings to na - tions op-pressed.

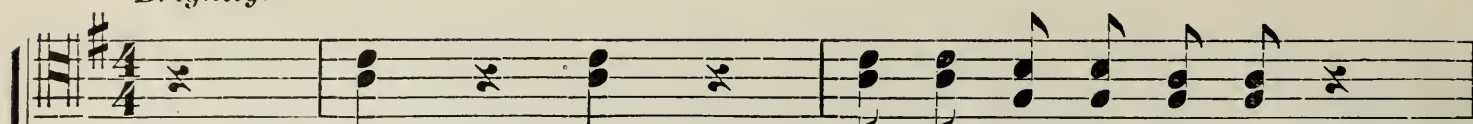
3 My Country! thy fame  
Gives freedom new birth,  
How sterling thy name,  
Encircling the earth:  
Dear haven of refuge, unfettered for all,  
No tyrant shall ever thy people enthrall.

4 My Country! dear land  
So grandly arrayed,  
Creation's own hand  
Thy wonders displayed:  
How sylvan thy woodlands! thy valleys, how broad!  
Hail! Nation refulgent, thy Maker is God.

## MAN AND MAIDEN IN THE RAIN.

Atlanta "Constitutor.."

ALFRED BEIRLY.

*Brightly.*


1. If a fel - low, With um - brel - la,  
 2. 'Cross the gut - ter Gen - tly lift her,  
 3. At the gate-way, He will straightway,  
 4. Calls to - - mor - row, Smiles to bor - row,

1. If a fel - low, With um - brel - la..... Com - in'  
 2. 'Cross the gut - ter Gen - tly lift her..... Dry - ly  
 3. At the gate - way, He will straightway..... Make his  
 4. Calls to - mor - row, Smiles to bor - row,..... Will re -



Com - in' thro' the rain, Com - in' thro' the rain, Meets a  
 Dry - ly see her home, Dry - ly see her home, Tak - ing  
 Make his part - ing bow, Make his part - ing bow, Ask  
 Will re - turn them quick, Will re - turn them quick, Now they're

thro'..... the rain, Meets a maid-en, Budg-et  
 see..... her home, Tak - ing chances That sweet  
 part - ing bow, Ask a ques-tion, (Love's sug-  
 turn..... them quick, Now they're mat-ed, Fate was



maid-en, Budg-et la - den, Du - ty seems quite plain, Du - ty seems quite plain.  
 chances That sweet glances Tow'rd him shy-ly roam, Tow'rd him shy-ly roam.  
 question, (Love's sugges-tion,) Then re - cord his vow, Then re - cord his vow.  
 mat-ed, Fate was dat-ed, From um - brel - la trick, From um - brel - la trick.

la - den,..... Du - ty seems..... quite plain.....  
 glanc-es..... Tow'rd him shy - - ly roam.....  
 ges - tion,)..... Then re - cord.... his vow.....  
 dat - ed,..... From um - brel - - la trick.....



Tra, la, la, ia..... Tra, la, la, la,..... Tra, la, la, la, la, la, la, la, la, tra, la, Meets a  
Tak-ing  
Ask a  
Tra, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, tra, la, Now they're

maid - en, Budg-et la - den, Meets a maid - en, Budg-et la - den,  
chanc - es That sweet glanc - es, Tak - ing chanc - es That sweet glanc - es  
ques - tion, (Love's sug-ges - tion,) Ask a ques - tion, (Love's sug - ges - tion.)  
mat - ed, Fate was dat - ed, Now they're mat - ed, Fate was dat - ed,

1st, 2d & 3d ending. Last ending. *Rit.*  
Du - ty seems quite plain. } From um - brel-la, Um-brel-la trick.  
Tow'rd him shy - ly roam. }  
Then re - cord his vow. }  
Du - y seems quite plain. } From um - brel-la trick, trick, trick, Umbrel-la trick.  
Tow'rd him shy - ly roam. }  
Then re - cord his vow. }

DEXTER SMITH.

Dr. RODNEY DAY.

1. On ro - sy wings the sum-mer comes, A crea-ture young and fair, While  
 2. The gen - tly mov - ing breeze is sweet With fragrance of the flow'rs; No  
 3. The rob - in ech - oes her sweet voice, The clo - ver nods his head; The

by her side the wild bee hums, And blossoms deck her hair. With hap-py songs of  
 oth - er sea - son so com-plete As summer's gold - en hours. The fair-est sea - son  
 mead-ow dons a robe of green, With dai-sies thick-ly spread. The babbling brooklet

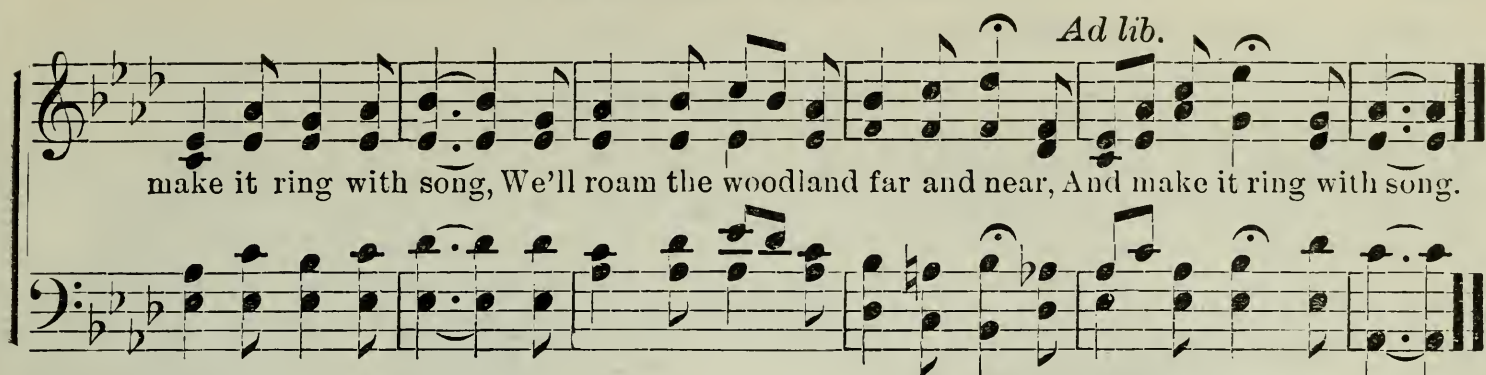
mirth and glee, We'll wel-come her right joy - ful - ly, And bid all sor - row  
 of the year, She brings to ev - 'ry heart good cheer; We'll all be glad while  
 joins the song, And laughs and dan - ces all day long; The summer's fair, and

CHORUS. Oh,  
 from us flee, all sor - row from us flee.  
 summer's here, be glad while summer's here. } Then swell the chorus loud and clear, The  
 we are young, is fair, and we are young. }

joy - ous hap - py notes pro-long; We'll roam the wood - land far and near, And



*Ad lib.*

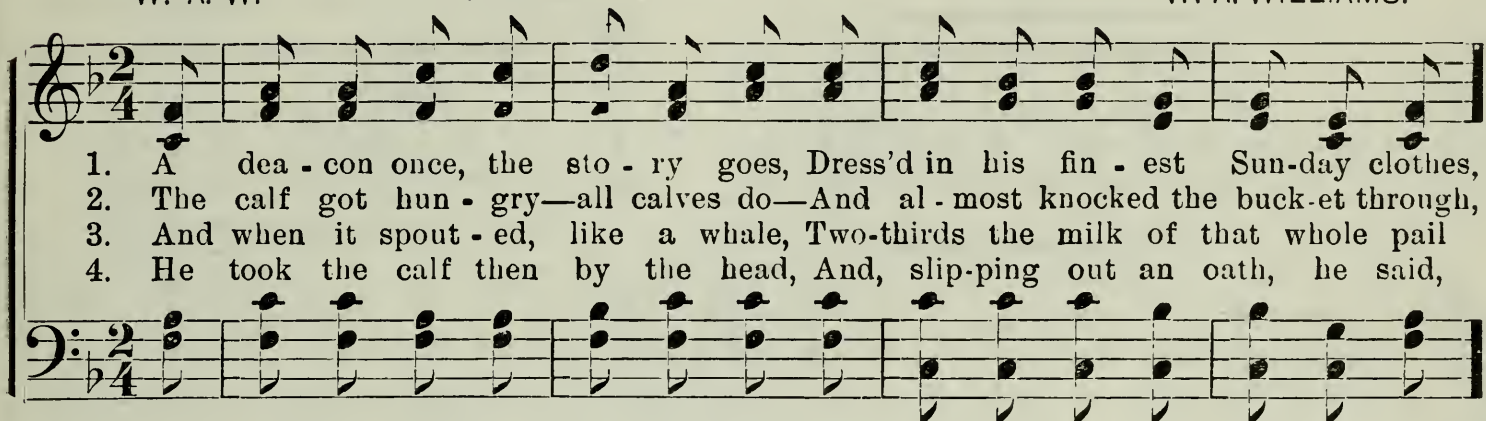


make it ring with song, We'll roam the woodland far and near, And make it ring with song.

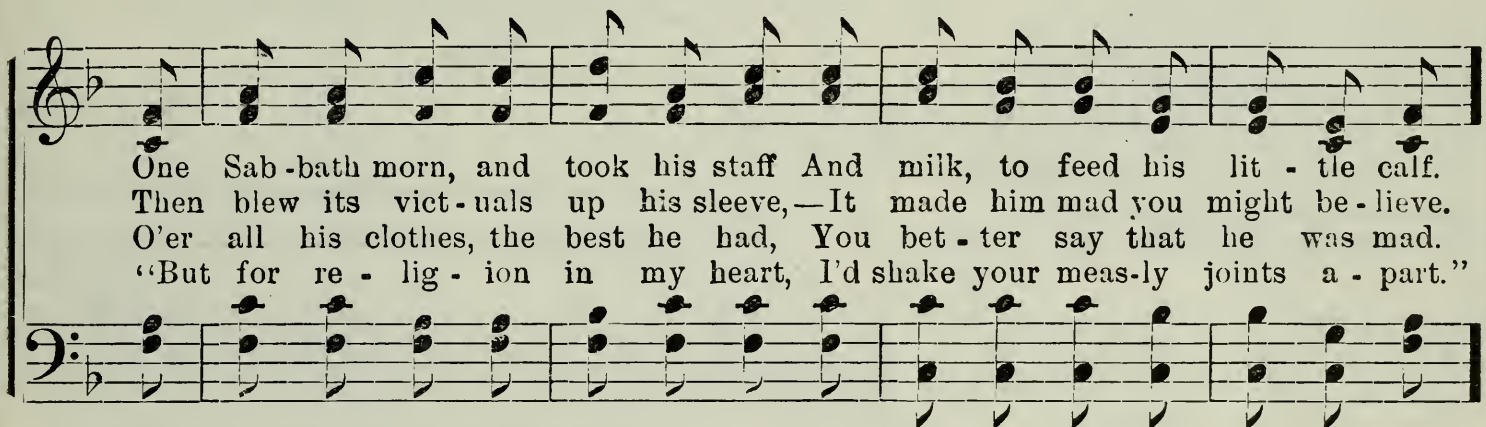
## THE DEACON'S CALF.

W. A. W.

W. A. WILLIAMS.

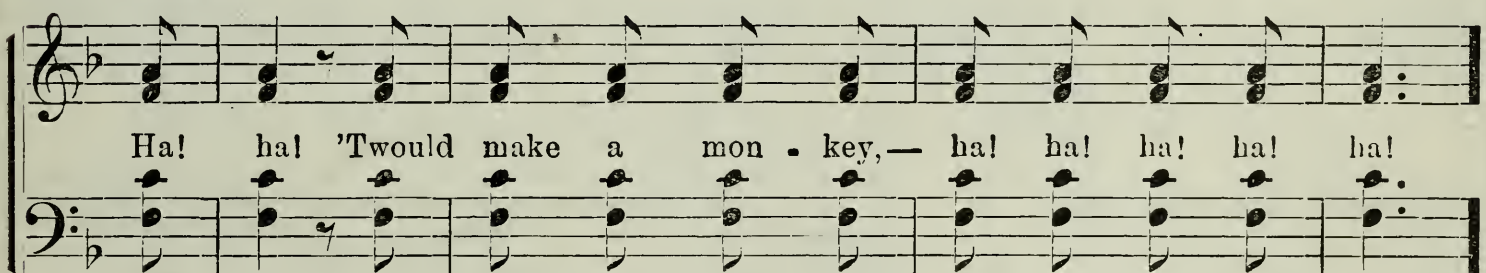


1. A dea - con once, the sto - ry goes, Dress'd in his fin - est Sun-day clothes,
2. The calf got hun - gry—all calves do—And al - most knocked the buck-et through,
3. And when it spout - ed, like a whale, Two-thirds the milk of that whole pail
4. He took the calf then by the head, And, slip-ping out an oath, he said,

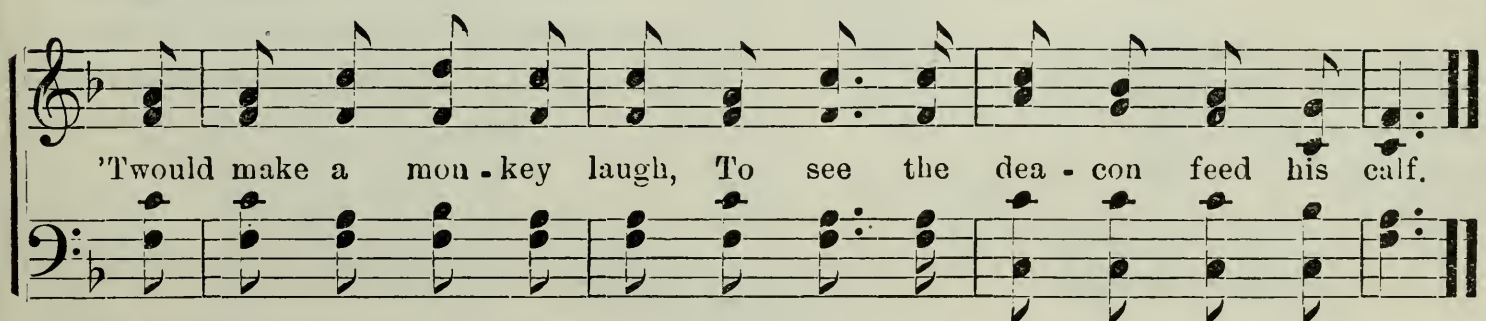


One Sab-bath morn, and took his staff And milk, to feed his lit - tle calf.  
 Then blew its vict-u-als up his sleeve,—It made him mad you might be-lieve.  
 O'er all his clothes, the best he had, You bet - ter say that he was mad.  
 "But for re - lig - ion in my heart, I'd shake your meas-ly joints a - part."

### CHORUS.



Ha! ha! 'Twould make a mon - key,— ha! ha! ha! ha! ha!



'Twould make a mon - key laugh, To see the dea - con feed his calf.

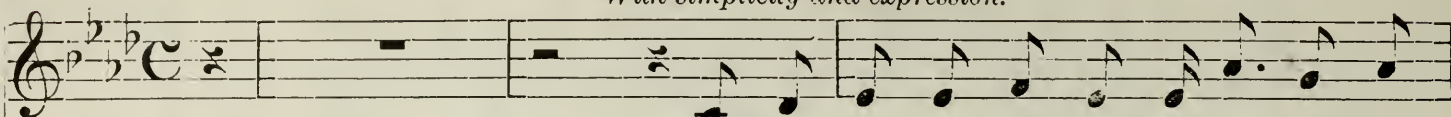
## THE COTTAGE ON THE HILL.

When sung by single quartet, the solo should be taken by the Baritone, and that part omitted from the accompaniment.

J. S. F.

J. S. FEARIS.

*With simplicity and expression.*



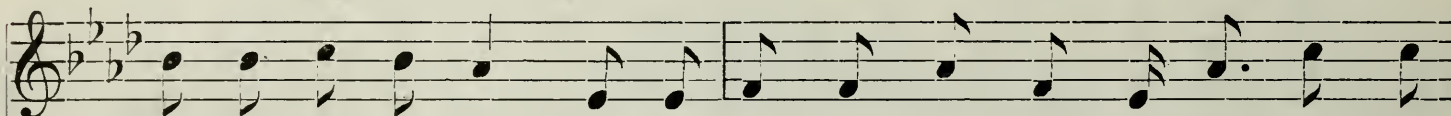
1. There's a cot - tage on the hill - side near a
2. There's an old - time gar - den near it, where the
3. There's a dear old moth - er wait - ing, as the

*With closed lips.*



Hm . . . . .

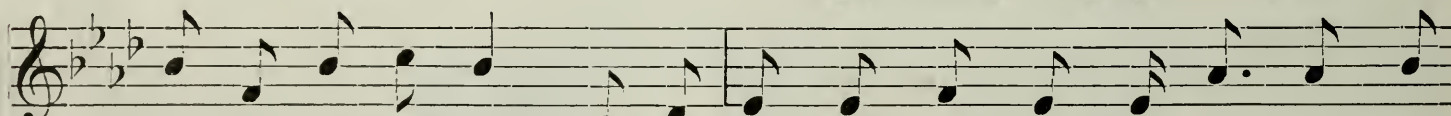
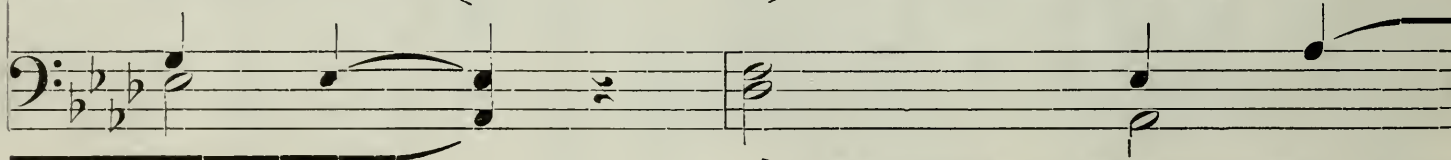
Hm . . . . .



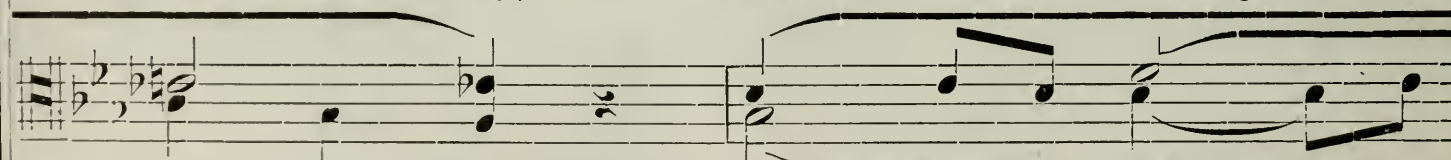
vil - lage far a - way, Where the ten - der cling - ing wood - bines clus - ter  
old - time flow - ers blow, Where a wealth of yel - low ro - ses, and of  
years go speed - ing by, For her boy who long has wan - dered 'neath a



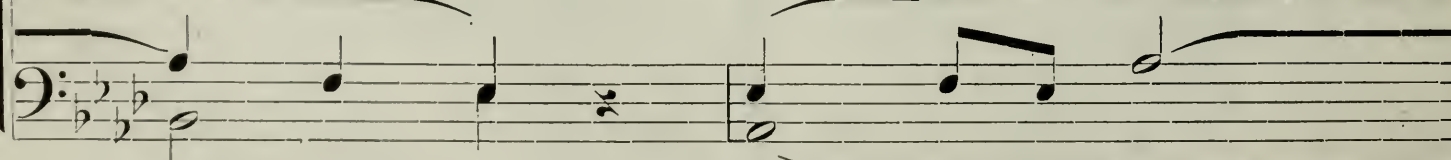
Hm . . . . .



o'er its ga - bles gray; And the branch - es of the elm - tree cast a  
pur - ple li - lacs grow; There I plucked the ear - ly blos - soms in the  
far - off a - lien sky; And I know her heart is list - 'ning for my



Hm . . . . .

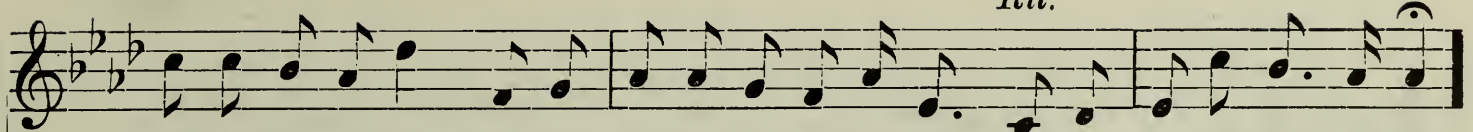




# The Cottage on the Hill.

77

*Rit.*



cool and friendly shade O'er the old front porch and doorstep, where a lit-tle child I played.  
spring-time of my life, Ere the flow'rs of youth were blighted by the storms of care and strife.  
foot - step at the door, As she prays that God may lead me back to her and home once more.



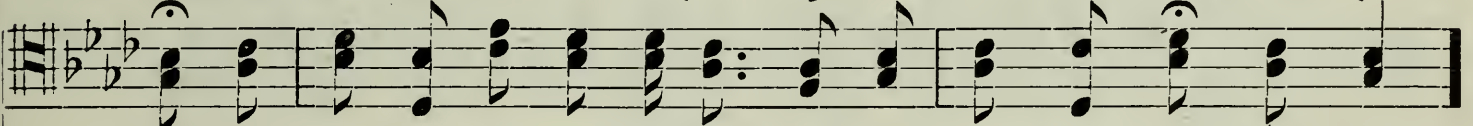
Hm.....

Hm.....

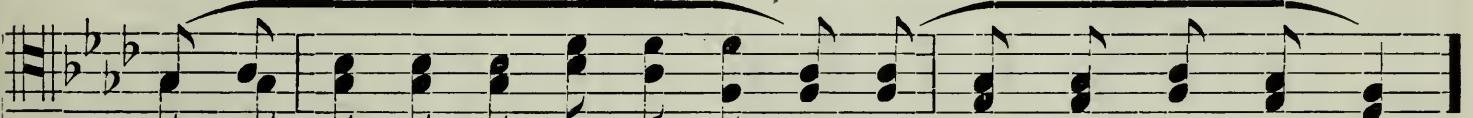
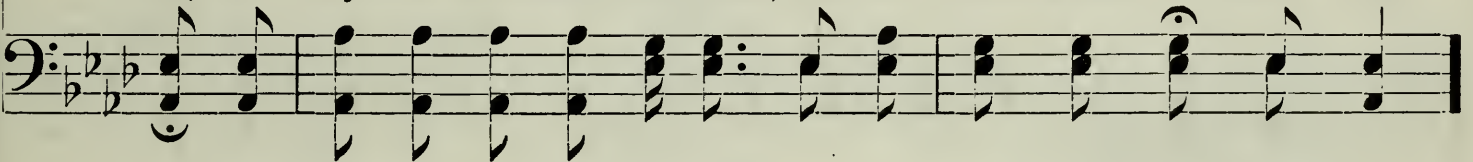


*Rit.*

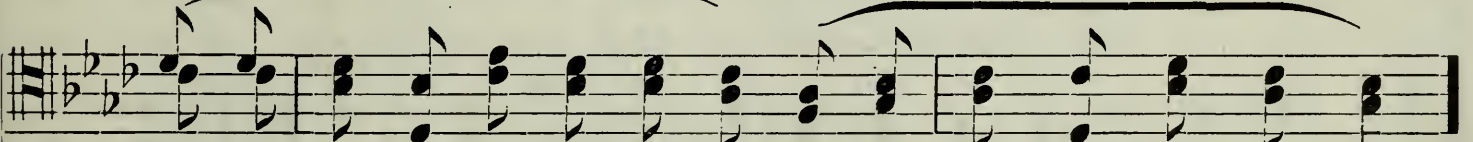
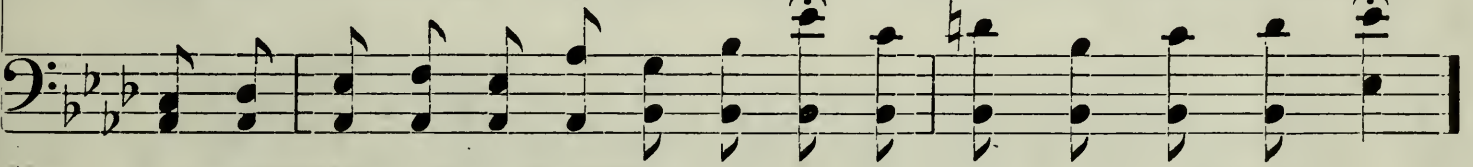
## CHORUS.



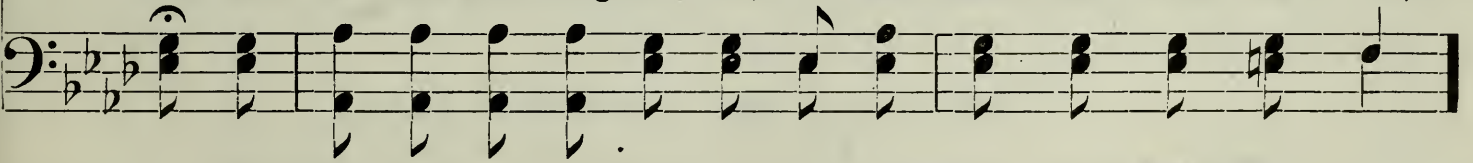
Oh, the days of van-ished child-hood, and the house where I was born,



How they lin - ger in my mem - o - ry, Those scenes of life's bright morn;



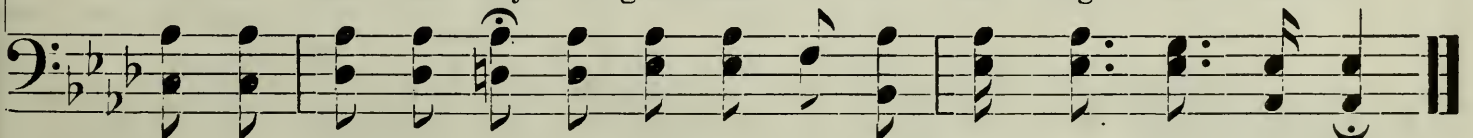
Take me to that shelt-'ring roof-tree, To the hearts that love me still;



*Rit.*



Give me back those days of glad-ness In the cot - tage on the hill.



A. B.

A. BEIRLY.

*Moderato.*

*f* *m*

Inst. Basses.

We sail the roll - ing o - cean blue, The roll - ing o - cean blue; We

sail the roll - ing o - cean, And love its rest - less mo - tion; With spir - its gay we

*ff*

sail a - way, Our hearts are full of joy. Re - sound the hap - py

*f*

cho - rus With cheer - ful voice and true, While gai - ly, gai - ly on - ward We

Go from here to the SOLO. Ending for D. C. only.

*f*

1

sail the wa - ters blue, blue, The wa - ters blue,



blue, The wa-ters blue,..... We sail the wa - ters blue.....

The wa - ters blue,

**FINE.**

The Soprano may be sung as a Solo first time if there is an Instrument to play the accompaniment, otherwise not.

**CHORUS.**

Tra, la, la, la, la! Tra, la, la, la, la! O rippling waves.....that sparkle O rippling waves,

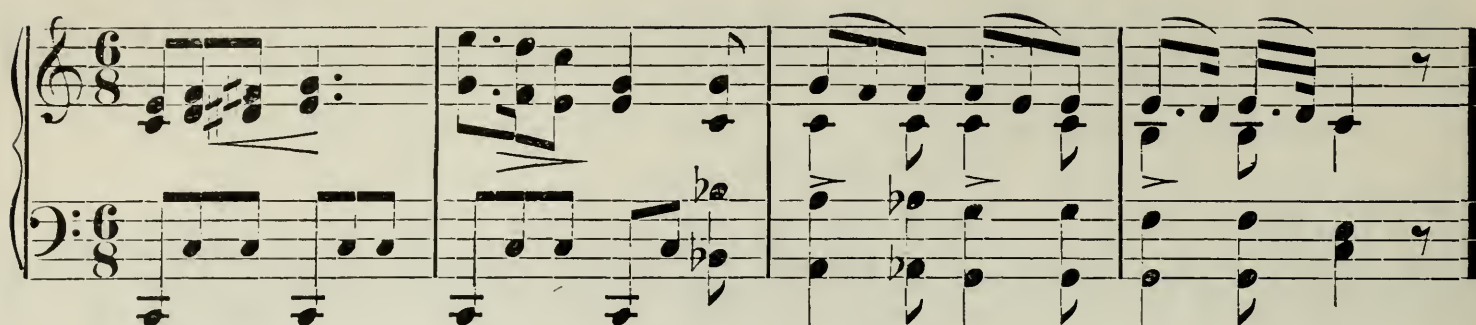
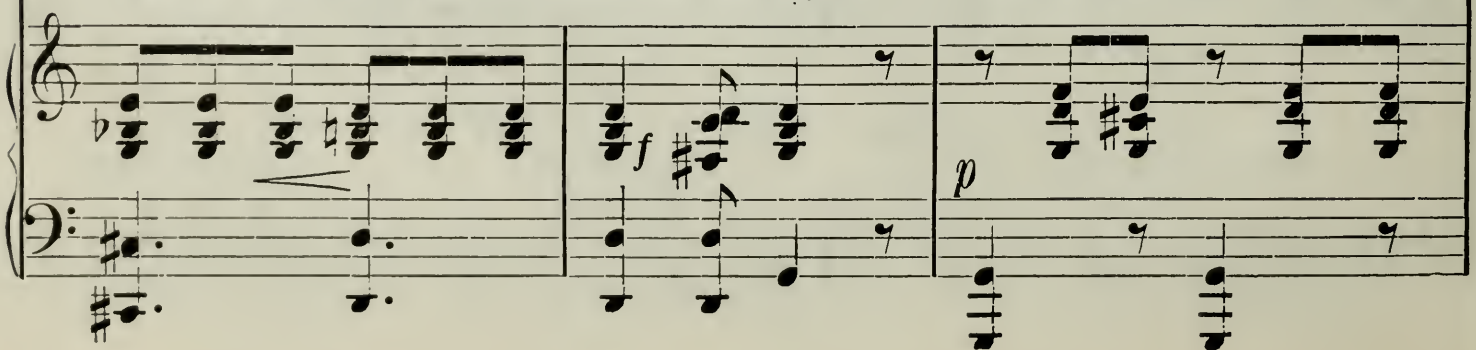
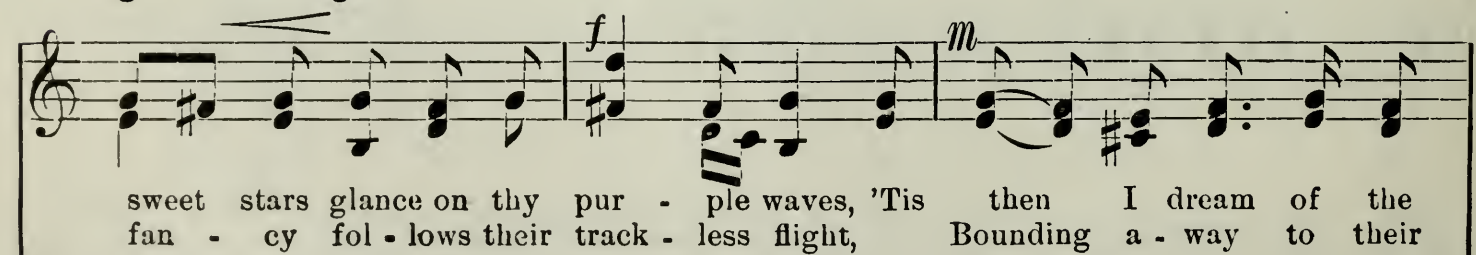
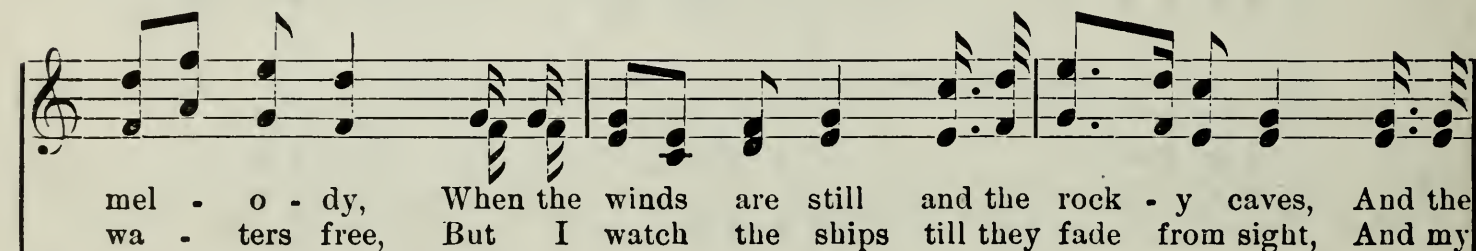
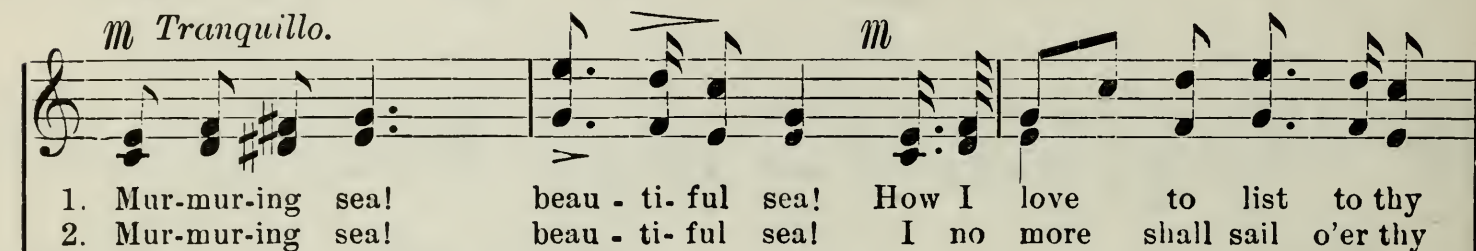
Small notes for Inst.

bright,..... Beneath the moon's..... en-tranc-ing light,..... The matchless that sparkle bright, Beneath the moon's entrancing light,

charms ..... thou dost un-fold, ..... To ev -'ry heart..... brings joy un- The matchless charms thou dost unfold, To ev'ry heart

told..... O rip-pling heart..... brings joy un - told..... brings joy un-told. To ev-'ry heart brings joy untold.

*Rit.* *D.C.*

*Andante grazioso.**m Tranquillo.*



dis - tant land, Where I left a lov - ing and joy - ous band. Oh!  
des - tined mart, To the land so dear to my lone - ly heart. Oh!

dear - er than ev - er it seems to me, As I muse on the shore of the

*Rall.*  
mur - mur - ing sea!.... I muse on the shore of the mur - mur - ing sea!

**REFRAIN.**  
Mur-mur-ing sea! beau - ti - ful sea! Oh, dear - er than ev - er it

*p*  
*Al Tem po.*

*m*



## Murmuring Sea.

seems to be, As we muse on the shore of the mur-muring sea, the

mur-mur-ing, mur - mur-ing sea! Beau - ti - ful sea! beau-ti - ful  
Beau - ti - ful sea!

sea! Mur - mur - ing, mur-mur-ing, mur-mur-ing sea! Beau - ti - ful  
beau - ti - ful sea! Oh, mur-mur-ing, mur-mur-ing sea!

sea! Mur-muring sea! Beau-ti - ful, beau-ti-ful, beau-ti-ful sea!  
Beau-ti-ful sea! Mur-mur-ing sea! beau-ti-ful, beau-ti-ful sea!

*m* *f* *p* *f* *Dim.* *p* *f* *Cres.* *pp* *Cres.* *Dim.* *Cres.* *f* *Dim.* *Cres.*



# BELLS OF MEMORY.

83

A. BEIRLY.

A. BEIRLY.

*Moderato.*

1. In the peace-ful e - ven - tide, Sit-ting by my cot - tage door,  
 2. Man-y fac - es have grown old, Man-y forms been laid to rest  
 3. Now I seem to live once more All the dear de - light - ful past,

Fan-cy soft - ly seems to glide Backwards to the days of yore;  
 Un-der-neath the churchyard mould, Ones I loved the most and best,  
 Ere the shad - ows long be - fore Sun-ny skies had o - ver - cast,

And I hear in change-ful swells, Sweet-est tones of mel - o - dy,  
 Since I've heard the dis - tant swells, Float-ing on the winds to me,  
 When we wander'd in the dells, Lin-ger'd in the flow-ry lea,



## Bells of Memory.

*m*

mel - o - dy, 'Tis the sound..... of sil - ver bells,..... Sil - ver  
 'Tis the sound of sil-ver bells, 'Tis the sound of sil - ver bells, Sil - ver  
 dy,.....

*m*

*ff* bells..... of mem - o - ry;..... *f* Sil - ver bells,.....  
 bells of mem - o - ry, Sil - ver bells of mem - o - ry; Sil-ver bells,  
*f*

*p* *ff* *Rit.*

sil - ver bells,..... Sil - ver bells of mem - o - ry.....  
 sil-ver bells, of mem-o-ry.

*p* *f* *Rit.*

Sil - ver bells..... of mem - o - ry.....

*p* *p* *f* *ff* *Rit.*

8 8



*m* *f*

'Tis the sound of sil-ver bells,  
Low and sweet, the sil-ver bells,  
List - 'ning to the sil-ver bells,

Sil - ver bells of mem-o - ry;  
Sil - ver bells of mem-o - ry;  
Sil - ver bells of mem-o - ry;

*p* *m*

*f* *m* *f Rit.*

'Tis the sound of sil-ver bells,  
Low and sweet, the sil-ver bells,  
List - 'ning to the sil-ver bells,

Sil - ver bells of mem - o - ry.  
Sil - ver bells of mem - o - ry.  
Sil - ver bells of mem - o - ry.

*p* *m Rit.*

**CHORUS.**  
*Staccato parts softly.*

*pp* *f*

Hark! I hear in changeful swells, Sweet-est tones of

Hark! I hear..... in changeful swells,.... Sweetest tones..... of mel-o-

## WELCOME TO SUMMER.

(For Soprano and Alto.)

WORDS ARR.

J. S. FEARIS.

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (f) dynamic.

First two verses of the song. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment consists of chords and single notes in the right hand, and a steady eighth-note bass line in the left hand.

1. The sum - mer has come! oh, the sum - mer has come! The ros - es are  
 2. The sum - mer is here! oh, the sum - mer is here! Full freight - ed with  
 D. S.— O qui - ver - ing blos - soms on trem - u - lous stems, Oh mea - dow - lands

Third verse of the song. The vocal melody continues with a similar pattern. The piano accompaniment remains consistent with the previous verses.

bloom - ing, the hon - ey - bees hum; I hear the birds sing, and I  
 beau - ty, the queen of the year; And all her gay band with a  
 shin - ing with jew - els and gems; Ye wood - birds, make mu - sic, ye

Final verse and solo section. The vocal melody concludes with a descending line. The piano accompaniment features a final chord. A section marked 'Go from here to Solo.' follows.

see a bright wing Flash down by my win - dow where trum - pet - vines cling;  
 boun - ti - ful hand, Fling flow - ers and fra - grance a - broad o'er the land  
 (Omit .....)



**2** *rit.* **Fine.**

hon - ey - bees hum, And give her a wel - come, for sum - mer has come.

**SOPRANO.**

I see the bird sip - ping the bright dew which fell Last night in the  
The nob - by old or - chard's a for - est of bloom, Its per - fume comes

**ALTO.**

cup of each scar - let - hued bell; He gives me a glance of his  
waft - ing and fills all the room; The crook - ed brown ap - ple boughs

Sing D. S. words next. **D. S.**

sauc - y black eye, As if he would ask: "Dont you wish you could fly?"  
joy - ous - ly sway Their broad arms of wel - come, em - brac - ing the day.

## BE STILL AND KNOW.

Mrs. N. DIXON HAHN.

From Campana, arr. by R. H. RANDALL.

1st Voice.

*Sing 1st stanza as a Solo, 2d stanza as a Duet, using small notes.*

1. Be still and know that I am God, List to the voice with - in  
2. God is our strength, our light, our life, In Him we're ev - er blest;

Whisp'ring of hope and per - fect joy Of sweet re-lease from sin;  
Joy is our por - tion ev - 'ry day, And heav'ns e - ter - nal rest.

2d Voice.

Teach - ing of God and His wise will, Fold - ing a - round with love,  
Lay down thy bur - dens, wea - ry soul, Let go thy load of care;

Rest - ing se - cure from ev - 'ry ill, Our peace comes from a - bove.  
Look un - to Chrsst, the Truth, the Way, And find thy free - dom there.

Used by per.



Crown of re-joic - ing, Light of the world, Love is our watchword, our banner is un-furled;

For all there's life, a per - fect life, E - ter - nal life..... for all.

QUARTET or CHORUS. *May be omitted.*

Be still and know that I am God, List to the voice with - in,

Whis-p'ring of hope, of joy and peace; Of sweet re - lease from sin.

## LAND OF COLUMBIA.

FANNY J. CROSBY.

A. BEIRLY.

1. Our na - tive land, Co - lum - bia, The birth - place of the free,  
 2. Thy schools for ed - u - ca - tion In ev - 'ry State a - bound,  
 3. Dear na - tive land, Co - lum - bia, The cra - dle of the free,

Whose broad, ma - jes - tic riv - ers Flow on - ward to the sea;  
 Thy glo - rious in - sti - tu - tions No ri - val yet have found;  
 The name of thy dis - cov - 'rer Will ne'er for - got - ten be;

We love thy star - ry ban - ner That spark - les in the light,  
 Thy hand is ev - er read - y To aid the cause of right,  
 O bless - ed land of Bi - bles, And pre - cious gos - pel light,



Dear na - tive land, Co - lum - bia, No homes like thine so bright.  
Dear na - tive land, Co - lum - bia, No homes like thine so bright.  
We praise our Lord and Sav - ior, For homes like thine so bright.

The first system of the musical score for 'Land of Columbia'. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music consists of 8 measures.

**ff** CHORUS.  
Co - lum - bia, Co - lum - bia, To Thee our hearts are true;

The second system of the musical score, marked 'ff' (fortissimo) and 'CHORUS'. It continues the vocal melody and piano accompaniment. The lyrics are 'Co - lum - bia, Co - lum - bia, To Thee our hearts are true;'. The music consists of 8 measures.

We love thy star - ry ban - ner, The red, the white and blue.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'We love thy star - ry ban - ner, The red, the white and blue.'. The music consists of 8 measures.

## ROW, BOATMAN, ROW.

ADAM GEIBEL.

*Allegro moderato.*

Row, boat-man, row, Row, boat-man, row, Row, boat-man, row us o'er the

Row, boat-man, row, Row, boat-man, row, Row, boat-man, row us o'er the

wa - ters blue, Row, boat - man, row, Row, boat - man, row,

wa - ters blue, Row, boat - man, row, Row, boat - man, row,

*p*  
Row us o'er the wa - ters blue. Row, row, row, Row, row, row, row,  
The night..... is bright and

*m*  
Row us o'er the wa - ters blue. Row, row, row, Row, row, row, row,

row, row, row, row, row, row, row, row, row, row,  
fair; The breeze is fresh, the stars are gleam-ing,

Sweet  
row, row, row, row, row, row, row, row, row, row, Sweet mu-sic fills the



# Row, Boatman, Row.

93

row, row, row, row, row, row, row, row, row, row, row, row,  
mu - - - sic fills the air, With joy and love our hearts are

row, row, row, row, row, row, row, row, row, row, row, row,  
air,

row, row, row;  
teem - ing;

Then boat-man row us o'er the stream,

row, row, row;  
Then boatman row us o'er the stream,  
Then boatman row ..... us o'er the stream, ..... With steady  
*f*

With steady hand and splashing oar We'll glide beneath

With steady hand and splashing oar We'll glide beneath  
hand ..... and splashing oar ..... We'll glide be - neath ..... the moon's soft

the moon's soft beam, Till home a - gain, we'll be once more. more. more.

the moon's soft beam, Till home a - gain, we'll be once more. more.  
beam, .....

1st. 2d.

## Row, Boatman, Row.

Ah!..... Tra la la la..... la la,

Tra la la la la la la la, tra la, Tra la la la

Ah!..... Tra la la la..... la la,

The first system of the musical score for 'Row, Boatman, Row.' It consists of three staves: a treble staff with a key signature of one flat (B-flat) and a common time signature, a middle staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the middle and bass staves. The lyrics are 'Ah!..... Tra la la la..... la la,' and 'Tra la la la la la la, tra la, Tra la la la'.

Ah!..... Tra la la la la la la la.

la la la la la, Tra la la la la la la la.

Ah!..... Tra la la la la la la la.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'Ah!..... Tra la la la la la la la.' and 'la la la la la, Tra la la la la la la la.' and 'Ah!..... Tra la la la la la la la.'.

la la la la la; Boat - man, row us o'er the

la la la la la; Boat - man, row us o'er the

The third system of the musical score. It continues the melody and accompaniment. The lyrics are 'la la la la la; Boat - man, row us o'er the' and 'la la la la la; Boat - man, row us o'er the'.

*p Rit. dim. mp*

stream, Row us o'er the plac - id stream, The sil - v'ry stream.

stream, Row us o'er the plac - id stream, The sil - v'ry stream.

The fourth system of the musical score. It continues the melody and accompaniment. The lyrics are 'stream, Row us o'er the plac - id stream, The sil - v'ry stream.' and 'stream, Row us o'er the plac - id stream, The sil - v'ry stream.'.



# THE MAN IN THE MOON.

95

JAMES WHITCOMB RILEY.\*

J. S. FEARIS.

1. Oh, the man in the moon has a crick in his back; Whee! Whim! Ain't you

The first system of the song features a treble and bass staff in C major, 2/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staffs.

sor - ry for him? And a mole on his nose that is pur - ple and black, A

The second system continues the melody and accompaniment. The lyrics are written below the staffs.

mole that is pur - ple and black, A mole that is pur - ple and black.  
is pur - ple and black,

The third system continues the melody and accompaniment. The lyrics are written below the staffs.

*With closed lips.*  
*mf* And his eyes are so weak that they wa - ter and run If he dares to dream ev - en he

The fourth system begins with a piano introduction marked 'With closed lips.' and 'p'. The main melody starts with 'And his eyes are so weak that they wa - ter and run'. The lyrics are written below the staffs.

*With closed lips.*  
looks at the sun; So he just dreams of stars as the doc - tors ad - vise.

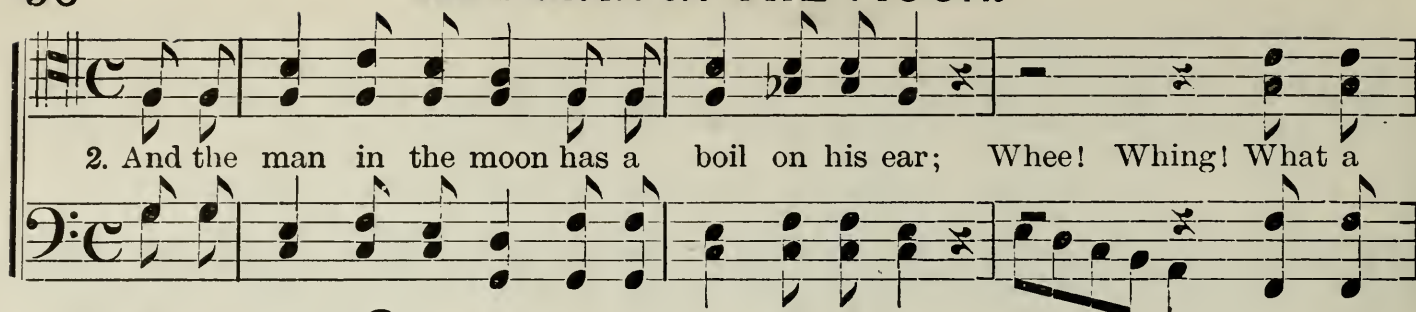
The fifth system continues the melody and accompaniment. The lyrics are written below the staffs.

*rit.*  
My eyes! But is - n't he wise To just dream of stars as the doc - tors ad - vise?  
My eyes! He's wise!

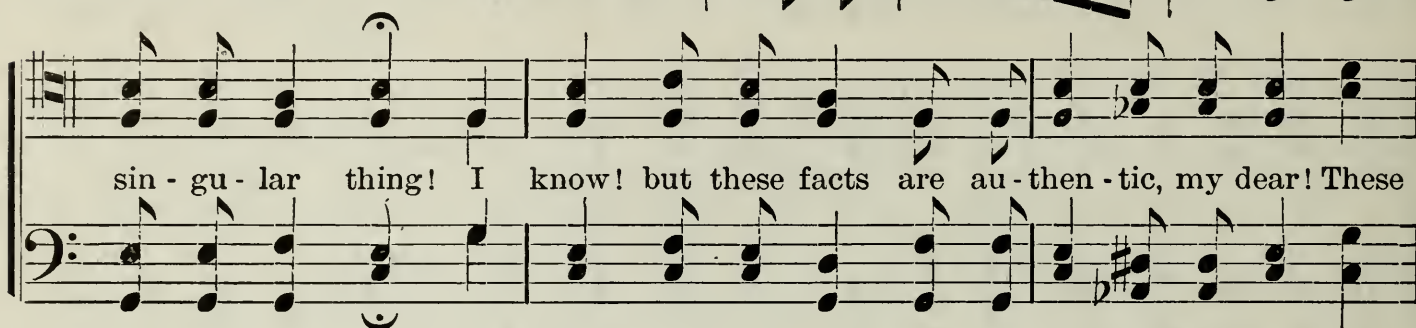
The sixth system concludes the song with a melodic flourish marked 'rit.' (ritardando). The lyrics are written below the staffs.

\* Words used by special permission of the author.

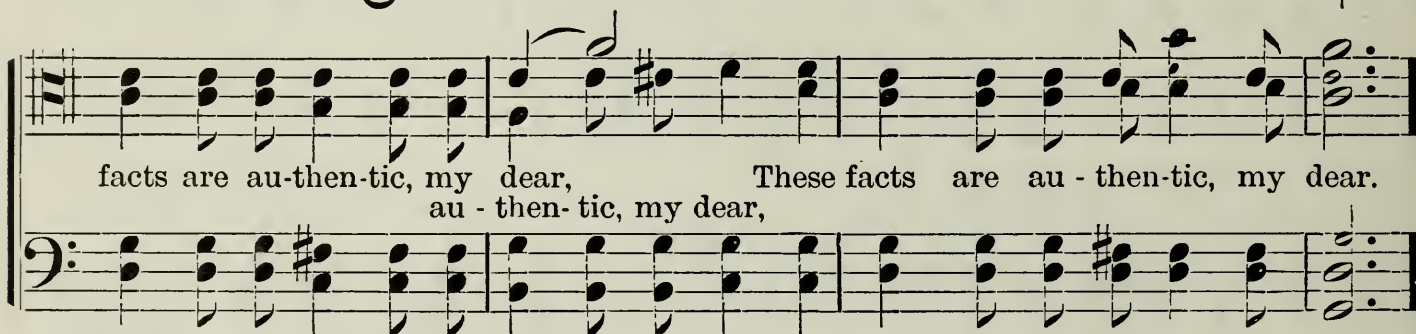
## THE MAN IN THE MOON.



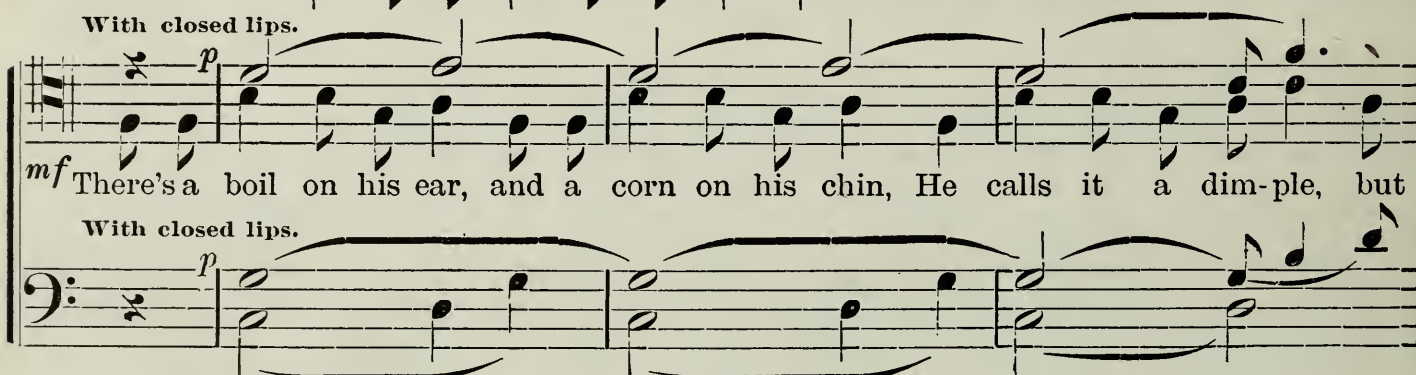
2. And the man in the moon has a boil on his ear; Whee! Whing! What a



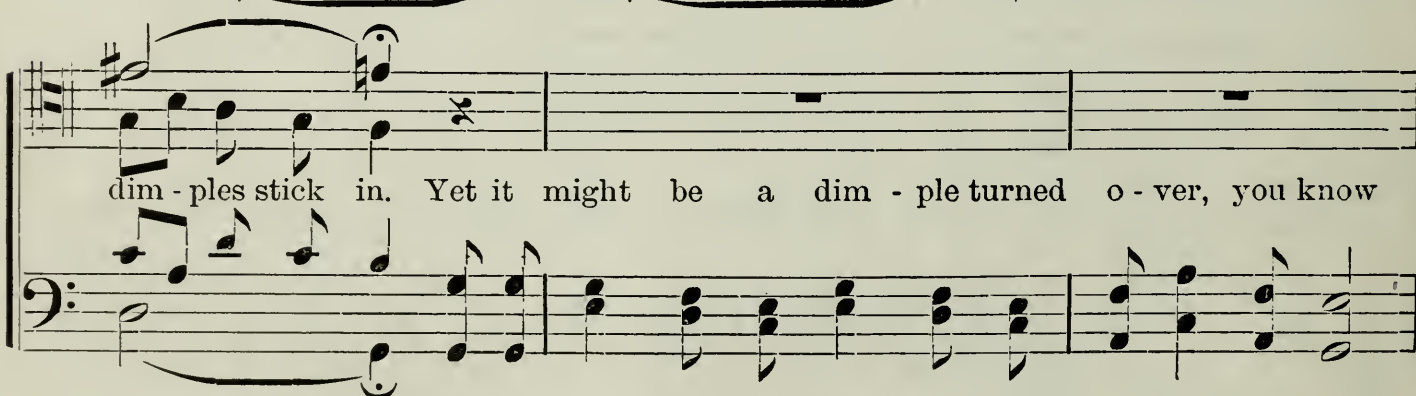
sin - gu - lar thing! I know! but these facts are au - then - tic, my dear! These



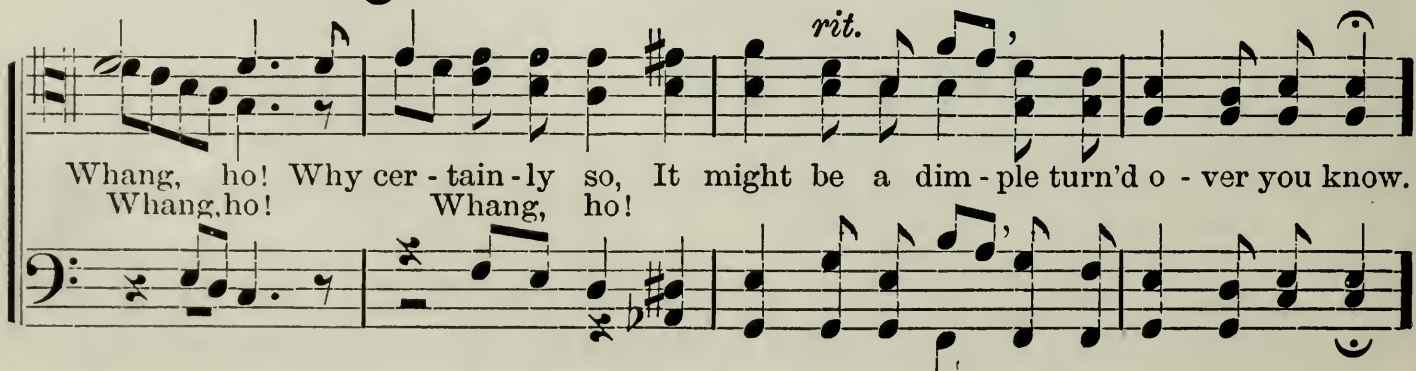
facts are au - then - tic, my dear,      These facts are au - then - tic, my dear.  
au - then - tic, my dear,



*With closed lips.*  
*p*  
*mf* There's a boil on his ear, and a corn on his chin, He calls it a dim - ple, but  
*With closed lips.*  
*p*



dim - ples stick in. Yet it might be a dim - ple turned o - ver, you know



*rit.*  
Whang, ho! Why cer - tain - ly so, It might be a dim - ple turn'd o - ver you know.  
Whang, ho!      Whang, ho!



# THE MAN IN THE MOON.

97

3. And the man in the moon has a rheu-mat - ic knee, Gee! Whiz! What a

pit - y that is! And his toes have work'd round where his heels ought to be, His

toes where his heels ought to be; His toes where his heels ought to be.  
where his heels ought to be,

With closed lips.  
*p*  
*mf* So when-ev - er he wants to go north he goes south, And comes back with porridge crumbs  
With closed lips.  
*p*

all round his mouth, And he brush - es them off with a Jap - an - ese fan.

Whing! whan! What a marvelous man! What a ver - y re-mark - a - ble, mar-vel-ous man!  
Whing! whan! whing! whan!

## FAIRY BOWERS.

J. E. CARPENTER.

(A CONCERT DUET)

STEPHEN GLOVER.

*Allegro vivace.*

The first system of musical notation is for the piano introduction. It consists of two staves, treble and bass, in 2/4 time. The key signature has one sharp (F#). The music is marked with a forte 'f' dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piano introduction. It features a mezzo-forte 'm' dynamic marking. The lyrics 'We come from' are written under the treble staff. The piano accompaniment continues with chords and single notes, supporting the vocal melody.

The third system continues the piano introduction. It features a piano 'p' dynamic marking. The lyrics 'fair - y bow'rs, .... where the zeph - yrs play, .... A - mid the' are written under the treble staff. The piano accompaniment continues with chords and single notes, supporting the vocal melody.

The fourth system continues the piano introduction. It features a mezzo-forte 'mf' dynamic marking. The lyrics 'bloom-ing flow'rs, All the sum - mer day; Where the dew-drops' are written under the treble staff. The piano accompaniment continues with chords and single notes, supporting the vocal melody. The system ends with a mezzo-forte 'm' dynamic marking.



*f*

glis - ten, Pearl-like, all - night long, ..... And the hushed winds

*m*

lis - ten To our fair - y song, ..... To our fair - y

*mf*

song, ..... To our fair - y song; .... "Tra, la, la, la, la," it

*p*

seems to say, "Tra, la, la, la, la," it seems to say, ..... "To the wood-lands

The musical score is written for a voice and piano. It consists of six systems of music. The first system begins with a vocal line and piano accompaniment. The second system continues the vocal line with the lyrics 'lis - ten To our fair - y song, ..... To our fair - y'. The third system shows the vocal line with the lyrics 'song, ..... To our fair - y song; .... "Tra, la, la, la, la," it'. The fourth system continues the vocal line with the lyrics 'seems to say, "Tra, la, la, la, la," it seems to say, ..... "To the wood-lands'. The piano accompaniment consists of chords and arpeggiated figures. The score includes dynamic markings: *f* (forte) at the beginning, *m* (mezzo) for the first piano section, *mf* (mezzo-forte) for the second piano section, and *p* (piano) for the third piano section. The lyrics are written below the vocal line.

come a - way!"..... "To the woodlands come a - way!" "Tra, la, la, la, la,

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present at the end of the system.

la, la, la!" "To the woodlands come a - way!" "Tra, la, la, la, la, la,

The second system continues the musical piece. The vocal line features a series of eighth notes. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *f* (forte) is present at the beginning of the system, and a dynamic marking of *m* (mezzo) is present in the piano accompaniment.

la, la, la!" "To the woodlands come a - way!" come a - way!"

The third system concludes the musical piece. The vocal line features a series of eighth notes. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *f* (forte) is present at the beginning of the system, and a dynamic marking of *mf* (mezzo-forte) is present in the piano accompaniment. The system ends with a double bar line.

The fourth system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system ends with a double bar line.



*m Quasi presto.*

Yet, beware! no mor - tal sound Must be heard on fair - y ground,

Be the leaves by mor - tal stirr'd, Then no fair - y voice is heard;

On - ly at the si - lent hour Have the fair - y peo - ple pow'r;

On - ly then their mys - tic song Steals the sil - v'ry stream a - long;

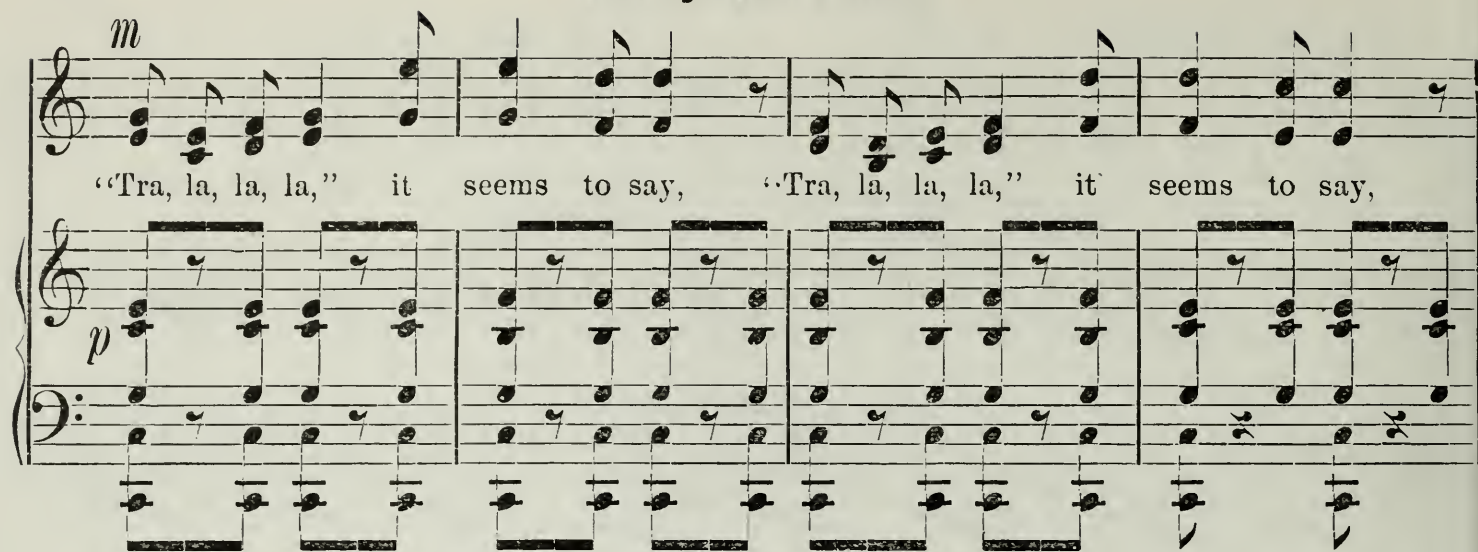


## Fairy Bowers.

*m*

"Tra, la, la, la," it seems to say, "Tra, la, la, la," it seems to say,

*p*



*f*

"Come to fair - y-land, come to fair - y-land, come to fair - y-land, come a - way,

*m*



*f*

Come, come a - way! come..... to fair - y-land, come a - way!..

*m*



Come to fair - y-land, come a - way!.... Come, come, come, come to





fair - y - land, come a - way!.... Come, come, come, Come to

fair - y - land, Come a - way, a - way, a - way,.... A - way, a - way, a -

*f*

*mf*

way,..... A - way,,..... a - way,..... a - way, a - way, a -

*f*

way, a-way, a - way.....



PALMER HARTSOUGH.

DUET.

ALFRED BEIRLY,

*Andantino.* *f* Love - - ly night, O

beau - ti - ful night, Shine, sil-ver moon, in beau - ty so bright;

*m* Sweet are the hours 'neath thy soft ray, Glid - - ing in

*p* glad - ness a - way, Glid - - ing in glad - ness a - way. *rit.*

*f* *rit.*



Star , , , , lit the sky , , , , and all , , , , is se - rene , , , ,  
 Tra la la la, la la la la, tra la la la, la la la la,

*mf*

Bright , , , , is the spray , , , , in glit - - ter - ing sheen; , , , ,  
 Tra la la la, la la la la, tra la la la, la la la la,

While , , , , in the dells , , , , the fair - - y bells ring , , , ,  
 Tra la la la, la la la la, tra la la la, la la la la,

*m*



## The Silver Moon.

*rit.*

Hail , , , , to the night , , , , en - rapt - - ured we sing! , , , ,  
 Tra la la la, la la la la, tra la la la, la la la la.

*Allegro moderato.*

Moon-beams so bright, moon-beams so bright Now light - - -

- - - ing the way, Peace here a - bides, Ill ne'er be - tides, And

joys crown the day, crown the day, And joys . . . crown the



# The Silver Moon.

107

*m*

day, While shine the moon-beams bright,

While shine the moon - - - beams bright, While shine the

*f*

While shines the moon-beams bright, The moon - beams bright, O

moon - - - beams bright, The moon - beams bright,

*m*

Queen of the night, O ra - diant Queen of the night. O

Queen of the night, . . . of the night. O

love - - - ly Queen of the night, O love - - - ly

*ff*

Queen, O ra - diant Queen, O ra - diant Queen of the night.

J. S. F.

J. S. FEARIS.

*mf*

O - ver the mead-ows where soft breez-es blow, O - ver the mead-ows where

*mf*

wild flow - er grow, Come let us vie with the birds in the air,

*f*

Hap - py, light - heart - ed and free from all care, Free from all care,

*f*



*Fine.*

free from all care, Hap - py, light-heart - ed and free from all care.

*Fine.*

This system contains the first three measures of the song. It features a vocal melody in the treble clef, a bass line in the bass clef, and a piano accompaniment in grand staff. The key signature has one flat (B-flat). The lyrics are: 'free from all care, Hap - py, light-heart - ed and free from all care.' The system ends with a 'Fine.' marking.

Flow'r scent - ed, zeph - ers a - round us are play - ing,

*mf*  
*p* Play - ing, play - ing, 'round us play - ing, scent - ed zeph - yrs 'round us play - ing,

This system contains the next four measures. The vocal melody continues in the treble clef, with a piano accompaniment in grand staff. The lyrics are: 'Flow'r scent - ed, zeph - ers a - round us are play - ing, Play - ing, play - ing, 'round us play - ing, scent - ed zeph - yrs 'round us play - ing,'. The system includes dynamic markings: *mf* (mezzo-forte) and *p* (piano).

Wild birds are sing - ing their mer - ri - est lay, . . . .

Sing - ing, sing - ing birds are sing - ing mer - ri - ly their sweet - est lay,

This system contains the final four measures of the song. The vocal melody in the treble clef concludes with a long note. The piano accompaniment in grand staff provides harmonic support. The lyrics are: 'Wild birds are sing - ing their mer - ri - est lay, . . . . Sing - ing, sing - ing birds are sing - ing mer - ri - ly their sweet - est lay,'.

## Over the Meadows.

Na - ture is glad, and her fair face is smil - ing,

Smil - ing, smil - ing, bright - ly smil - ing, Na-ture's face on us is smil - ing,

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Na - ture is glad, and her fair face is smil - ing, Smil - ing, smil - ing, bright - ly smil - ing, Na-ture's face on us is smil - ing,".

Bid - ding her child - ren re - joice and be gay. . . .

Bid - ding us be glad and gay, yes, bid - ding us be glad and gay.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Bid - ding her child - ren re - joice and be gay. . . . Bid - ding us be glad and gay, yes, bid - ding us be glad and gay.".

Let not a shad-ow of strife or spite mar our song, . . .

The third system of the musical score concludes the piece. It features a final vocal line and piano accompaniment. The lyrics are: "Let not a shad-ow of strife or spite mar our song, . . .".



As

Laughter and mu - sic be our de-light all day long,

*mf*

o - ver the mead - ows, the blos - som - ing mead - ows,

O - ver mead - ows, bloom - ing mead-ows, light - ly, bright - ly o'er the mead-ows,

On - ward we're trip - ping a fun - lov - ing throng. . . .

*f*

On - ward trip - ping, dai - ly trip - ping, we a laught - er - lov - ing throng.

*D. C.*

## MY WILDWOOD HOME.

A. BEIRLY.

SELECT QUARTET FOR MIXED VOICES.

A. BEIRLY,

*Moderato.*

The piano introduction is in 6/8 time, key of D major. It features a melody in the right hand and a supporting bass line in the left hand. The first measure has a forte (*f*) dynamic. The piece concludes with a final chord in the right hand.

*S* *m* *f*

The first vocal entry begins with a mezzo-forte (*m*) dynamic. The piano accompaniment provides a steady harmonic support. The lyrics are: "Come a - way, . . . come a - way, . . . A home in the wild-wood give".

Come a - way, . . . come a - way, . . . A home in the wild-wood give  
Come a - way, come a - way,

*S* *m* *f*

The second vocal entry continues the melody with a mezzo-forte (*m*) dynamic. The piano accompaniment remains consistent, providing a harmonic foundation for the voices.

*ff* *ff*

The third vocal entry features a fortissimo (*ff*) dynamic. The piano accompaniment continues to support the vocal lines. The lyrics are: "me; . . . give me; Come a - way, . . . come a - way, . . . Where".

me; . . . give me; Come a - way, . . . come a - way, . . . Where  
Come a - way, come a - way,

*mf* *ff*

The fourth vocal entry continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment provides a final harmonic support. The lyrics are: "Where".

Where



# My Wildwood Home.

113

1st time, go to page 114.  
2d time, go to Coda.

life is en-chant-ing and free, . . . Where life is en-chant-ing and free.

*rit.*

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). A 'rit.' (ritardando) marking is placed above the vocal staves in the third measure. The key signature has two sharps (F# and C#).

**Coda.** *Omit first time.*

free; Come a - way, yes, come, Come a - way, yes,

*m*

This system contains the first two staves of the Coda section. The vocal staves have lyrics. The piano accompaniment is in grand staff notation. A mezzo-forte (*m*) marking is placed below the piano part in the second measure. The key signature remains two sharps.

Come, O come, come, a - way. . . .

*ff*

*Fine.*

This system contains the second two staves of the Coda section. The vocal staves have lyrics. The piano accompaniment is in grand staff notation. A fortissimo (*ff*) marking is placed above the vocal staves in the second measure. The word 'Fine.' appears at the end of the piano part in the fourth measure. The key signature remains two sharps.

This strain may be sung the first time as a Bass Solo.

*Moderato.*

*m*

BASS SOLO. *f*

My wild - wood home,

My wild-wood home, , , , , I love the

I love thee well, And oft I stroll

well, . . . . . And oft I stroll . . . . . thro' glen and

thro' glen and dell, I'll ne'er for-get

dell, . . . . . I'll ne'er for - get . . . . . thy vales and





## My Wildwood Home.

me; give me; Come a - way, Come a - way, come a - way, come a - way, Where

life is en-chant-ing and free, . . . Where life is en-chant-ing and free.

*Andante.* DUET. Soprano and Alto.

Come



# My Wildwood Home.

117

The musical score is written for voice and piano. The key signature is G major (one sharp, F#). The tempo is marked 'M' (Moderato). The score consists of two systems of three staves each. The first system contains the first two lines of the song, and the second system contains the remaining three lines. The lyrics are written below the vocal staff, with some words split across lines. The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and flowing sixteenth-note passages. The piece concludes with a final chord in the piano part.

view the place where gnomes and fairies dwell, Where wood-bird notes ring

loud and clear, There elf - in sprites in ev - 'ry cave and dell, High

rev - el hold with kin - dred dear, High rev - el hold with kin - dred

dear; How charm - ing are thy brooks and rills, Thy verdant dales and



## My Wildwood Home.

*m*

sil - van hills; No spot on earth more dear wher - e'er I roam, Than

My charming wild-wood home, My

this—my love-ly wild-wood home. My wild-wood home, my charming

wild-wood home, My love - ly wild-wood home, my wild-wood home, *f*

wild-wood home, My wild-wood home, my love - ly wild-wood home, No

*D. S. to ♯*

spot on earth so dear where'er I roam, Than this—my love-ly wild-wood home.



# A MARINER'S HOME IS THE SEA.

119

J. P. WOOLER.

(BASS SOLO.)

ALBERTO RANDEGGER.

*Allegro.*

*Stacc.*

*Marcato.*

1. Let the her - mit dwell in his  
2. The gay - est sight that I

cloister'd cell,.....  
wish to see,.....

The prince in his paint-ed  
Is the green wave bound-ing

halls,.....  
high,.....

The yeo-man good in the  
And the sweetest sound that I

gay greenwood, And the crowd in the cit - y walls; They choose their  
care to hear Is the strong wind sweep-ing by; The great may a-

homes and I wish them well, What mat - ters it all to  
bide in their halls of pride, What mat - ters it all to

me? What mat - ters it all to me? Let oth - ers live where they can or  
me? What mat - ters it all to me? When on the decks of my own good

*Deciso.*  
*f*  
will, } A mar - in - er's home's the sea! The broad, deep sea, So  
ship,





## THE HUNTER'S HORN.

*With Spirit.*

J. S. FEARIS,

*f*

A - way, a - way, a - way! 'Tis the call of the hunt - ers'

*f*

*mp*

horn; Sweet-ly borne on the breez - es of morn, Sweet-ly  
Sweet-ly borne on the breez - es, the breez - es of morn,

*mp*

*mp*

borne on the breez - es of morn. The hors - es are read - y, no

*mp*



# The Hunter's Horn.

123

*cres.*

long - er de - lay, A - way to the chase, Yes, a-

*cres.*

*f*

way, . . . to the chase, Then no long - er de - lay, Then no

*f*

*Fine.*

long - er de - lay, To the chase, to the chase a - way.

*Fine.*

## The Hunter's Horn.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Hark! 'tis the horn," with a long melisma line. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes (F#, G, A) marked with a forte (*f*) dynamic. The bass staff has a triplet of eighth notes (F, G, A) marked with a forte (*f*) dynamic. The lyrics "Tra la la la la la la," are written below the vocal line.

Second system of musical notation. The vocal line continues with the lyrics "Hark! 'tis the horn," followed by a melisma line, and then "Ech-o-ing far and wide,". The piano accompaniment continues with the same triplet pattern in both staves. The lyrics "Tra la la la la la la," are written below the vocal line.

Third system of musical notation. The vocal line begins with the lyrics "O-ver the mount-ain side, Call-ing, call-ing, call-ing,". The piano accompaniment continues with the same triplet pattern in both staves. The lyrics "O-ver the mount-ain side, Call-ing, call-ing, call-ing," are written below the vocal line. The system concludes with a *rit.* (ritardando) marking and a final chord.



# The Hunter's Horn.

125

*f*

Hark! to the call of the hunt-ers' horn, Borne on the breez - es at  
*mp* Hark! the horn, the hunt-ers' horn, Re - sound-ing in the

*m*

ear - ly morn, Sound - ing a - far o - ver hill and plain,  
 ear - ly morn; O'er the hill, and o'er the plain, Its

Ech - o re - sound - ing a - gain; gain.  
 ech - oes sweet - ly sound a - gain; sound a - gain.

1 2 *D. C.*

## THE ROLLING OCEAN.

A. BEIRLY.

A. BEIRLY,

We sail the roll - ing o - cean blue, Our hearts are blithe and gay; Up - on the rest - less

foaming tide, We pass the hours a - way, . . . the hours a - way; We're  
We pass the hours a - way, a - way, we pass the hours a - way;

full of mirth and jol - li - ty, And love to sail the roll - ing sea, The

*f* roll - - - ing sea, *m* The roll - ing  
The roll - ing sea, . . .

*f* sea, *ff* The roll - ing sea, The roll - - - ing sea. *Fine.*  
The roll - ing sea, . . .



Tra, la, la, la! tra, la, la, la!

All hearts are light, . . . . And all is bright; . . . . Our gal-lant

Tra, la, la, la! tra, la, la, la!

boat . . . . Now rides the wave: . . . . While far from

Tra, la, la, la! tra, la, la, la!

shore . . . . We bend the oar; . . . . With cour - age

Tra, la, la, la! tra, la, la, la! Tra, la, la,

bold . . . . The deep we brave, . . . .

la, la, la, la, la! Tra, la, la, la, la, la, la, la! With cour - age

La, la, la, la!

## The Rolling Ocean.

bold . . . The deep with brave; . . . Tra, la, la,  
 With cour - age bold The deep we brave;

la, la, la, la, la! tra, la, la, la, la, la, la, la! With mirth and  
 La, la, la, la!

song, . . . We speed a - long, . . . With mirth and  
 With mirth and song, We speed a - long, we speed a - long;

song, . . . we speed . . . a - long, we speed a - long,  
 With mirth we speed, we speed a - long,

With mirth and song, we speed a - long. , , ,

D, C



# THE ABSENT ARE REMEMBERED.

129

(SONG AND CHORUS.)

PALMER HARTSOUGH.

Prof. EZRA F. SMITH.

*Moderato.*

The piano introduction is in 4/4 time, marked *Moderato*. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure has a forte (*f*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

*mf*

The vocal melody for the first line of the song is written on a single staff with a treble clef. It begins with a mezzo-forte (*mf*) dynamic. The melody is composed of quarter and eighth notes, with a key signature of three flats.

1. When fall the twi - light shad - ows      A - round the cot - tage door,      Those
2. The stars be - gin to twink - le,      And list, the night-bird's call,      The
3. And now the lamp is light - ed,      The bi - ble forth is brought,      And

The piano accompaniment for the first line of the song is written on two staves (treble and bass clefs). It begins with a piano (*p*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

*f*

The vocal melody for the second line of the song is written on a single staff with a treble clef. It begins with a forte (*f*) dynamic. The melody is composed of quarter and eighth notes, with a key signature of three flats.

dear ones meet and min - gle That I shall see no more.      There  
dark - ness slow - ly deep - ens, And peace is o - ver all.      At  
fa - ther reads so slow - ly Those words that Je - sus taught;      And

The piano accompaniment for the second line of the song is written on two staves (treble and bass clefs). It begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

fa - ther sits in si - lence, While 'round the chil - dren play,..... And  
moth - er's knee they gath - er, That lit - tle cir - cle bright;..... Of  
then they kneel to - geth - er, While ten - der - ly they pray..... That

moth - er sad - ly pon - ders Of one so far a - way.....  
one they're soft - ly lisp - ing, So far a - way to - night.....  
God would guide so gen - tly The one so far a - way.....

*mf* CHORUS.

Yes, we are still.. re - mem - bered, Where - so - e'er.... we



stray, ..... For par - ents true will ne'er for - get Their

loved ones far a - way; ..... For par - ents true will

ne'er for - get Their loved ones far a - way. (so far a - way.)

*f*

*Rit.*

*Rit.*

A. B.  
Brightly.  
*mf*

A. BEIRLY.

O'er val-ley and woodland The day-star is shin-ing, All na-ture re-splend-ant, His

won-ders dis-play; Cre-a-tion re-joic-es, And of-fers her prais-es, The  
The

sun . . . . . Is King of the day, The sun in his glo-ry is  
sun in his glo-ry Is King of the day,

*Rit.* FINE. *Moderato.*

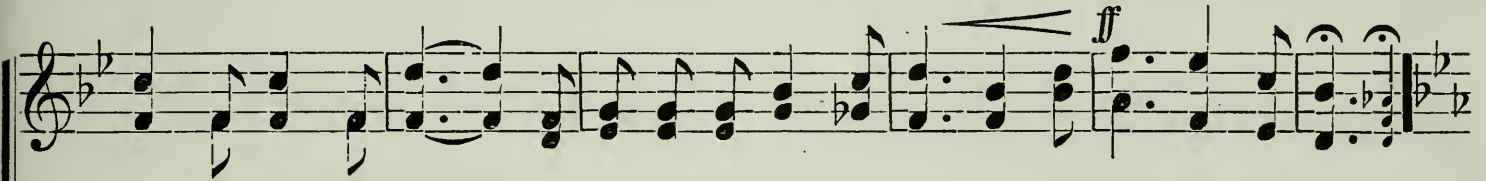
King of the day. Ye men, sloth-ful-ly dreaming, A-rouse now from your slumbers, Ye

men, sloth-ful-ly dream-ing, A-rouse now from your slum-bers, The shadows of night are

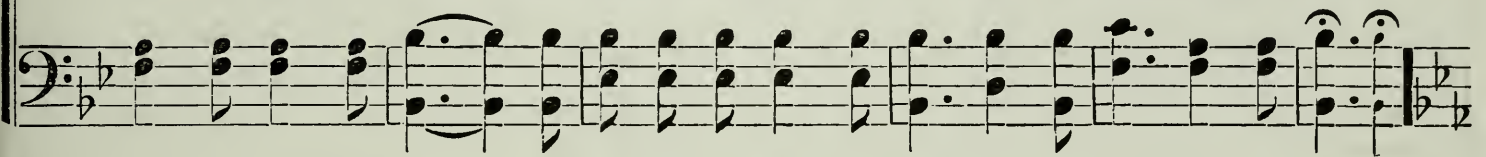




dy - ing, And bright is the new - born day, Rich moments are quick-ly fly - ing, To



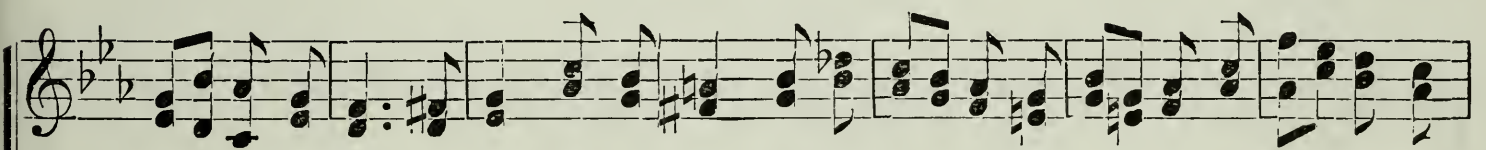
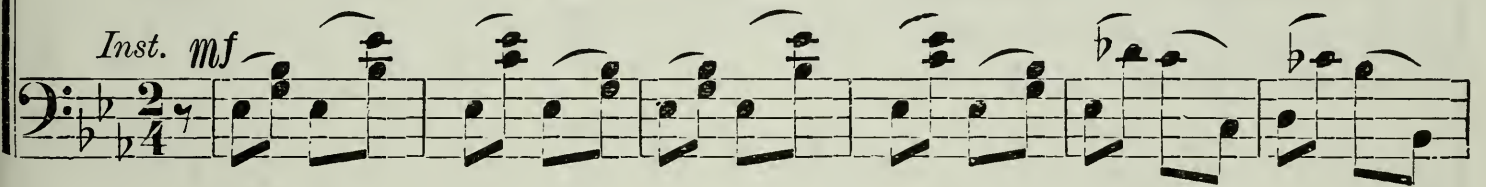
la - bor haste a - way, Rich moments are quick-ly fly - ing, O haste, haste a - way;



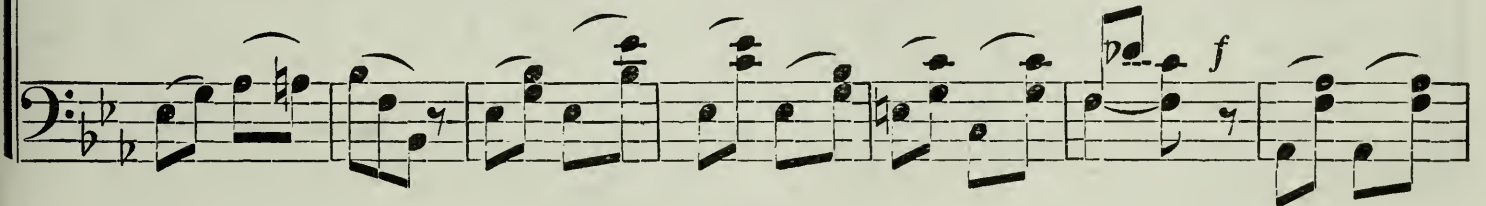
DUET. *Andantino.*



The green fields in - vite us To rare scenes of beauty, While birds with sweet music Are



fill - ing the air; The day and its la - bor Now calls us to du - ty, Glad welcome to



*D. C.*



morn - ing So love - ly and fair, Glad wel-come to morn-ing So love - ly and fair.



John! John! John! John! John! O  
 Call John! John! Louder, louder, louder, louder, louder! John!

Call John! John! John! John! John! John!.....

John! O John, O John, can you tell us?  
 John! John! John! O John!

..... O John!

Well, well, what d'ye want of John, O John! Tell you

O John! O John! Can you tell us? Can you

O John! Can you tell us? Can you

what? Well, John, John, John! Tell you what?

tell us? Can you tell us? Tell us how, how to

tell us? Can you tell us? Tell us how, how to

Tell you what? Tell you what? How to what?

sing this song?

sing this song?

sing what? How to sing this song? Yes, yes, yes, yes, yes. Mi, re, do, mi, re,



No, no, no, No, no, no, no, no;

No, no, no, No, no, no, no, no;

do, sol, mi, do, re. Sol, fa, mi, re, do, mi, re,

No, no, no, No, no, no, no, no, no, no, no.

No, no, no, No, no, no, no, no.

do, Sol, mi, do, ra, mi, re, do.

John-ny, can you tell us, Tell us how to

John - ny, John - ny, can you tell us, Tell us how to

No, no, no, no, no, no, no, no, no, no, no, no,

sing this song? John, John, John, ha, ha, ha, ha, ha, ha, ha,

sing this song? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

nev - er will I teach you how to sing, no! no! Such a set of

John, John, John, John, John, we have learned this song.

ha, John, John, John, John, we have learned this song.

blunder heads, such a set of blunder heads, nev - er'll learn to sing.

SOLO.

(Serenade.)

1. { Way down up - on de Swa - nee rib - ber, Far, far a - way,  
 { All up and down de whole cre - a - tion, Sad - ly I roam,  
 2. { All round de lit - tle farm I wan - der'd When I was young,  
 { When I was play - ing wid my brud - der, Hap - py was I  
 3. { One lit - tle hut a - mong de bush - es, One dat I love,  
 { When wili I see de bees a hum - ming, All round de comb?

*Humming.*

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay,  
 Still long - ing for de old plan - ta - tion, And for de old folks at home. }  
 Den ma - ny hap - py days I squandered, Ma - ny de songs I sung, }  
 Oh! take me to my kind old mud - der, Dere let me live and die, }  
 Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove, }  
 When will I hear de ban - joy tum - ming, Down in my good old home? }

CHORUS.

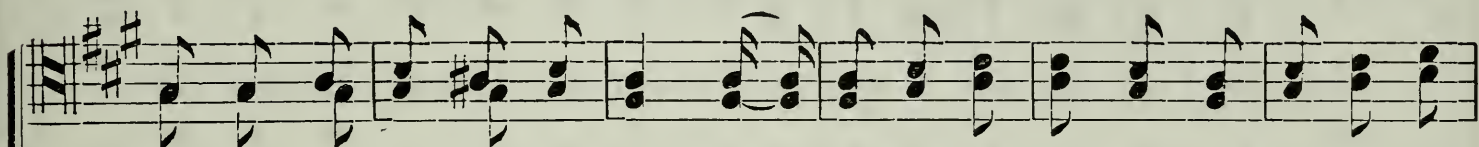
All de world am sad an' drea - ry, Eb - 'ry where I roam;  
 Oh! darkies how my heart grows wea - ry, Far from de ol' folks at home.



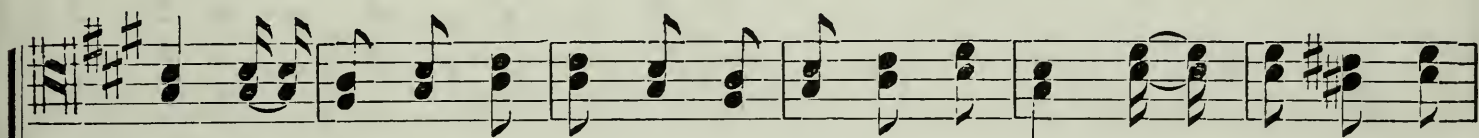
I. B. WOODBURY.



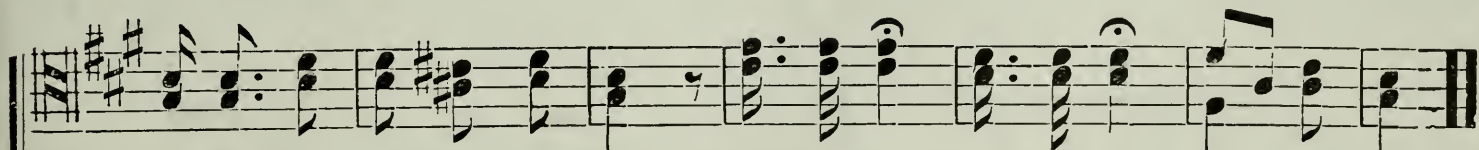
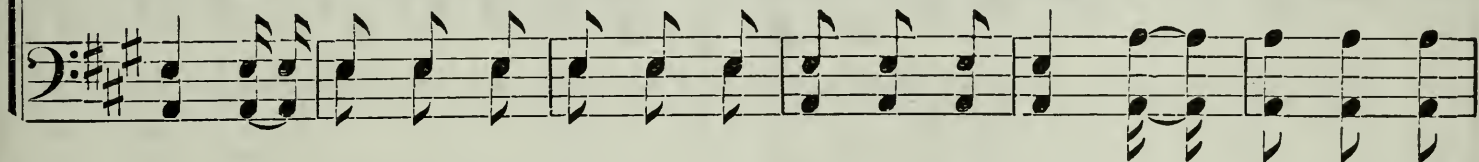
1. Speed a - way! speed a - way! on thine er - rand of light! There's a young heart a -
2. Wilt thou tell her, bright song-ster, the old chief is lone; That he sits all the
3. And oh! wilt thou tell her, blest bird on the wing, That her moth - er hath
4. Go, bird of the sil - ver wing! fet - ter - less now; Stoop not thy bright



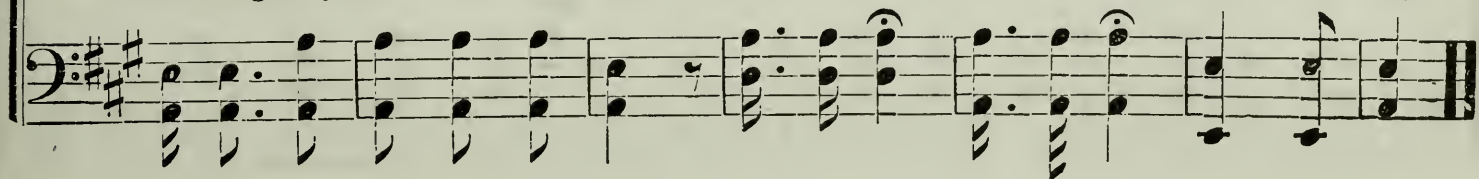
wait - ing thy com - ing to night; She will fon-dle thee close, she will ask for the  
 day by his cheer-less hearth stone; That his tom - a-hawk lies all un - no - ted the  
 ev - er a sad song to sing; That she stand-eth a - lone, in the still qui - et  
 pin - ions on yon mountain's brow; But hie thee a - way o'er rock, riv - er and



loved, Who pine up - on earth since the "Day Star" has roved, She will ask if we  
 while, And his thin lips wreath ev - er in one sun - less smile; That the old chief-tain  
 night, And her fond heart goes forth for the be - ing of light, Who had slept in her  
 glen, And find our young "Day Star" e'er nighs close a - gain; Up! on - ward! let



mine her, so long is her stay!	Speed a - way! Speed a-way!	Speed a - way!
mourns her, and why will she stry!	Speed a - way! Speed a-way!	Speed a - way!
bo - som, but who would not stay!	Speed a - way! Speed a-way!	Speed a - way!
noth - ing thy mis - sion de - lay.	Speed a - way! Speed a-way!	Speed a - way!



## HOW BEAUTIFUL.

L. G. SINGER.

*m Andantino. With expression.*

How beau - ti - ful up - on the moun-tains, how beau - ti - ful up - on the

This system contains the first two staves of music. The treble staff begins with a melody marked *f* (forte). The bass staff provides a harmonic accompaniment. The time signature is 3/4.

moun-tains are the feet of Him that bring-eth good ti-dings,—that pub - lish - eth

This system continues the melody and accompaniment. It features a triplet of eighth notes in the treble staff. The tempo marking *m* (moderato) is present above the staff.

peace; How beau - ti - ful, how beau - ti - ful, How beau - ti - ful, how beau - ti - ful, How

This system continues the piece, featuring a triplet of eighth notes in the bass staff. The tempo marking *m* is above the staff, and *f* (forte) is below the staff. The word "Inst." appears at the bottom right.

beau - ti - ful up - on the mountains, how beau - ti - ful up - on the mountains Are the

This system continues the melody and accompaniment. It features a triplet of eighth notes in the bass staff. The tempo marking *m* is above the staff.

feet of Him that bring-eth good ti - dings, and pub - lish - eth peace.

This system concludes the piece. It features a triplet of eighth notes in the bass staff. The tempo marking *m* is above the staff, and *f* (forte) is below the staff.



*m* Not too fast.

The watchmen shall lift up the voice,.....

The watchmen shall lift up the voice,

The watchmen shall lift up the voice,.....

The watchmen shall lift up the voice,

The watchmen shall lift up the voice,.....

The watchmen shall lift up the voice,

The watchmen shall lift up the voice,.....

The watchmen shall lift up the voice,

The watchmen shall lift up the voice,..... to - geth - er shall they sing;  
Shall lift up the voice,

*f*

*Rit.*

The watchmen shall lift up the voice, to - geth - er shall they sing.

*ff* Allegretto.

Break forth in - to joy, Break forth in - to joy, Sing to -

Break forth, Break forth,

*m*

geth-er, ye waste plac-es of Je - ru - sa-lem; For the Lord hath com-fort-ed His

peo - - ple, He hath re - deem - ed Je - ru - sa - lem.

## HEAVEN IS MY HOME.

T. R. TAYLOR.

A. BEIRLY.

1. I'm but a stran - ger here,—Heav'n is my home; Earth is a  
 2. What tho' the tem - pest rage? Heav'n is my home; Short is my  
 3. There - fore I mur - mur not,—Heav'n is my home; What - e'er my

des - ert drear,—Heav'n is my home; Dan - ger and sor - row stand  
 pil - grim - age, Heav'n is my home, And time's wild, win - try blast,  
 earth - ly lot, Heav'n is my home; And I shall sure - ly stand

Round me on ev - 'ry hand, Heav'n is my Fa - ther-land, Heav'n is my home.  
 Soon will be o - ver-past, I shall reach home at last,—Heav'n is my home.  
 There, at my Lord's right hand; Heav'n is my Fa - ther-land, Heav'n is my home.



# MAKE A JOYFUL NOISE.

141

GEO. E. WISE, Rebersburg, Pa.

*f Allegro moderato.*

Make a joy - ful noise un - to the Lord, all ye

peo - ple! Make a joy - ful noise un - to the Lord,

*f* *mf*

all ye peo - ple! Make a joy - ful noise, make a

joy - ful noise, all ye lands of the earth! all ye lands of the earth!

*mf Moderato.*  
First time Tenor Solo.  
Second time Full Chorus with Obligato Solo for Soprano.

Serve..... the Lord, Serve the Lord..... with glad - ness, and

*Chorus Staccato.*

Serve the Lord, serve the Lord, Serve, O serve the Lord with glad-ness,

## Make a Joyful Noise.

come be - fore His pres - ence, His pres - ence with a song; O  
come be - fore His pres - ence with a song, with a song;...

*f*  
serve..... the Lord, the Lord..... with glad - ness, And  
Serve the Lord, serve the Lord, Serve, O serve the Lord with glad-ness,

*ff*  
come be - fore His pres - ence, His pres - ence with a song.  
Come be - fore His pres - ence, His pres - ence with a song.

*mf Andantino.*

DUET. Soprano and Alto.

Know ye that the Lord, He is God, It is He that hath made us, and not



# Make a Joyful Noise.

143

*f* CHORUS.

we our - selves; We are His peo - ple, and the sheep of His

pas - ture; We are His peo - ple, and the sheep of His pas - ture.

*f Allegro moderato.*

En - ter in - to His gates with thanks-giv-ing, and in - to His courts, His

courts with praise; The Lord is good, the Lord is good, And His truth en-dur-eth for

*ff*

all gen - er - a - tions. A - men, A - men, A - - men.

*mf*

4/4

First system of piano accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and single notes, with a melodic line in the treble staff. The bass staff provides a harmonic foundation with chords and single notes. The first measure is marked *mf*.

*mf Andante.*

Com - fort ye, Com - fort ye my peo - ple, saith your God;

Second system of music. It includes a vocal line (treble staff) and piano accompaniment (treble and bass staves). The vocal line is marked *mf Andante.* The lyrics are "Com - fort ye, Com - fort ye my peo - ple, saith your God;". The piano accompaniment continues with chords and single notes.

Com - fort ye, Com - fort ye my peo - ple, saith your God. Speak ye

Third system of music. It includes a vocal line (treble staff) and piano accompaniment (treble and bass staves). The vocal line continues with the lyrics "Com - fort ye, Com - fort ye my peo - ple, saith your God. Speak ye". The piano accompaniment continues with chords and single notes.



com-fort - a - bly to Je - ru - sa - lem, speak ye com - fort-a - bly to Je-

ru - sa - lem, and cry un - to her, and cry un - to her that her

war - fare is ac - complished, that her in - iq - ui - ty is par - doned:

## Comfort Ye My People.

*f Moderato.*

Make straight, make straight in the des - ert a high - way for our God, Make

straight, make straight a high - way for our God.

*ff Allegretto.*

And the glo - ry of the Lord . . . . . shall be . re - veal - ed,



And all flesh shall see it to-ge-th-er, And all flesh shall see it to-ge-th-er:

*f*

*f*

*ff*

For the mouth of the Lord hath spo - ken it,  
For the mouth of the Lord

*ff*

*Rit.*

For the mouth of the Lord hath spo - ken it.  
For the mouth of the Lord

*Rit.*



J. A. P.

J. A. PARKS.

*Andantino.**Rit.*

*m* PRELUDE.

*m* DUET. Soprano & Alto.

1. There's a beau - ti - ful coun - try, a bright, gold - en shore Where I'll  
 2. When the dark shad - ows gath - er, and wea - ry my feet, When my

*m*

go when I leave this dark val - ley of tears, There the blest are u -  
 life here on earth is o'er - bur - den'd with care, I re - mem - ber His

*m*

nit - ed, the wea - ry at rest, Un - dis - turbed by life's bur - dens and fears.....  
 promise, and know when we meet, His di - vine un - der - stand - ing I'll share.....

*m*



# The Beautiful Country.

149

*m* SOLO. Soprano.

*f*

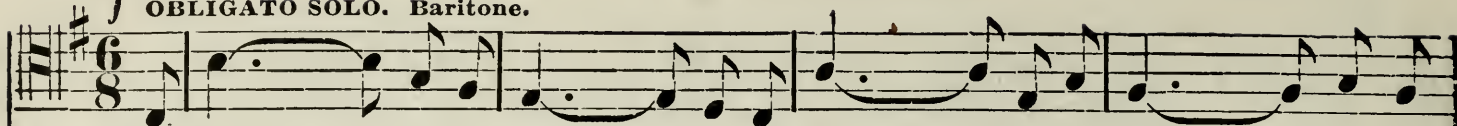
*m*

Some - time in the beau - ti - ful fu - ture, I know, When the  
Some - time, when the heart-aches for - ev - er are past, When the

*f* *m* DUET.  
les - sons of life have been learned, .... We shall turn from our la - bor with  
tired hands are fold - ed in rest, ..... We shall turn from the pain of life's

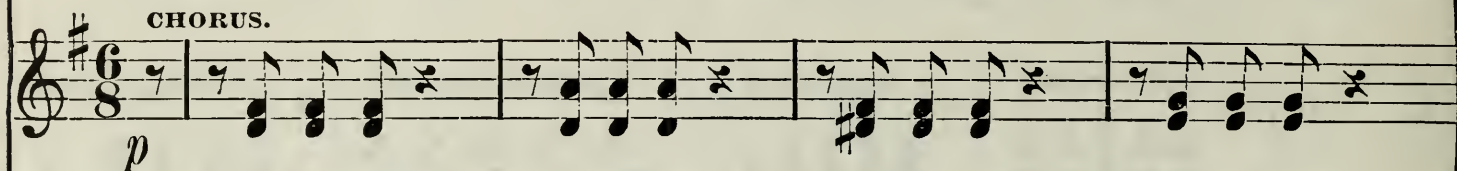
*m* *Rit.* - - -  
hearts all a - glow, Proud-ly bear - ing the lau - rels we've earned .....  
bur - dens at last, And shall fly to that land of the blest. ....

## The Beautiful Country.

*Brightly.***f** OBLIGATO SOLO. Baritone.

How sweet..... it will be,..... on that bright,.... hap-py shore,..... When life's

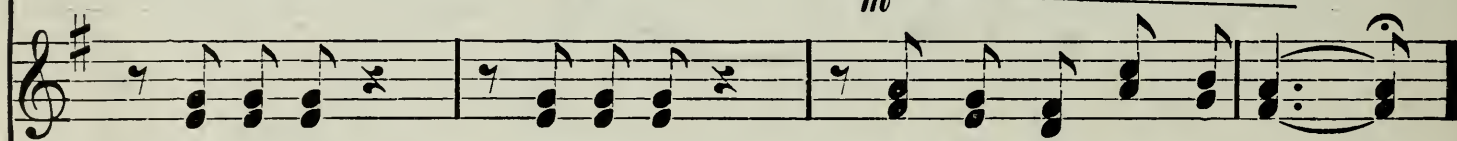
CHORUS.



Oh! how sweet it will be, on that bright, hap-py shore,



toil..... and its cares..... are all past;.....

*m*

When life's toil and its cares, when life's cares are all past;....





# The Beautiful Country.

151

*m* FULL CHORUS. *f*

We shall dwell in God's pres-ence and part nev - er - more, When we

*Rall.* *Rall.* - - - - FINE.

meet there to - geth - er at last.....  
to - geth - er at last.

*Rall.* *Rall.* - - - - INTERLUDE.

*Rit.*

## REJOICE IN THE LORD!

*Allegro Moderato*

A. BEIRLY.

*f*

Re - joice, be joy - ful in the Lord! Re-joice, be joy - ful in the Lord, Re -

joice!.....

joice, be joy - ful in the Lord, all ye lands, And ev - er trust in Him!

**FINE.**

*m*

He can bring good out of e - vil, He can bring light out of dark - ness,

*m*

There - fore will I re - joice, and praise His ho - ly name; Re -

joice, be joy - ful in the Lord! Re - joice, be joy - ful in the Lord! Be





joy - ful, be joy - ful, And praise Him ev - er - more.

*Moderato.* *f*



Great is the Lord, the Lord, our God!

*f*

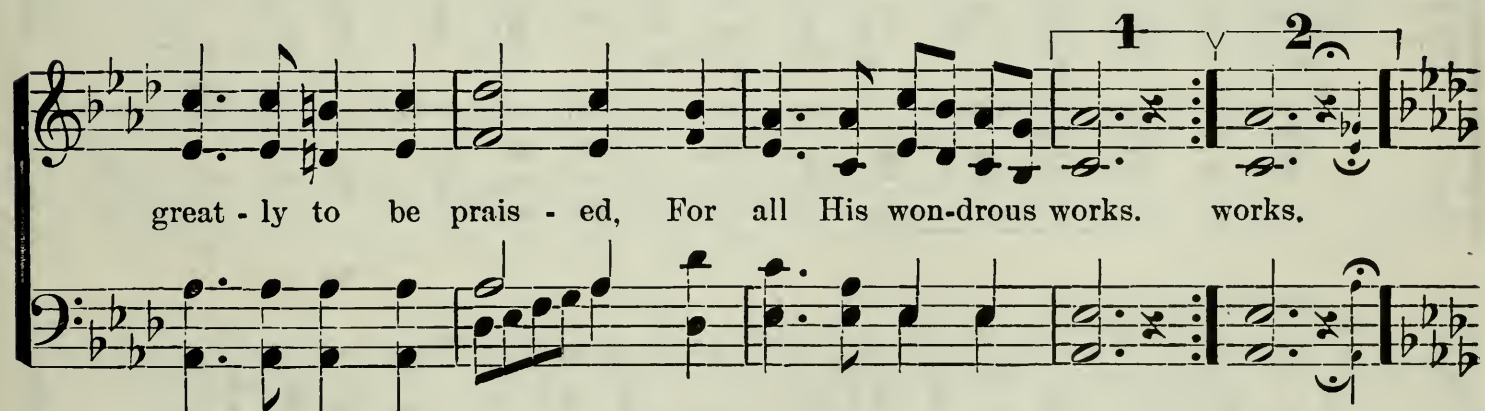
Great is the Lord, our God!.....

*f*



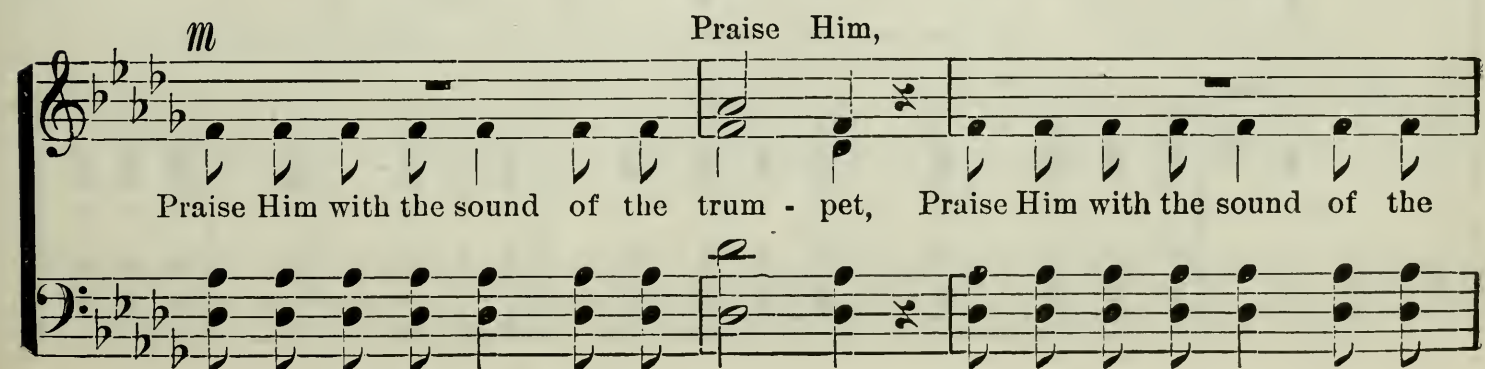
Great is the Lord, the Lord, our God! And

Great is the Lord, our God!.....



great - ly to be prais - ed, For all His won-drous works. works.

*m* Praise Him,



Praise Him with the sound of the trum - pet, Praise Him with the sound of the

## Rejoice in the Lord!

Praise Him, Praise..... Him, O praise the Lord, And

*f*

tim - brel, Praise Him with the sound of the or - gan, And

mag - ni - fy His name!..... Praise Him with the sound of the

*m*

Praise Him, Praise Him,

*m* *f*

trum - pet, Praise Him with the sound of the tim - brel,

Praise..... Him, O praise the Lord, And mag - ni - fy His name!

Praise Him with the sound of the or - gan, And mag - ni - fy His name!

*m* DUET. Andantino.

We will sing of our sal - va - tion, And His won - drous works proclaim;

*p*



# Rejoice in the Lord!

155

Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

*m*  
We will sing..... of our Sal - va - - - tion, And His

*p*  
We will sing of our Sal - va - tion,

won - - drous works pro-claim, Heav'n and earth..... and all cre -

And His won - drous works pro-claim, Heav'n and earth, and

a - - - tion, Laud and mag - ni - fy His name. *D. C.*

*Rit.* all cre - a - tion, Laud and mag - ni - fy His name.

M. A. H.

MAUD ANITA HART.

*Introduction.*

Piano introduction in B-flat major, 6/8 time. The piece begins with a forte (*f*) dynamic. The melody is played in the right hand, and the accompaniment is in the left hand. The introduction concludes with a *Rit.* (ritardando) marking.

## DUET. Soprano and Alto.

Vocal duet for Soprano and Alto. The music is in B-flat major, 6/8 time, with a mezzo-forte (*m*) dynamic. The lyrics are as follows:

1. The dawn of the Sab-bath is break - ing, And dark-ness is fad - ing a -  
 2. This day we will give to the Mas - ter, And work for His kingdom be -

Vocal duet for Soprano and Alto. The music is in B-flat major, 6/8 time, with a piano (*p*) dynamic. The lyrics are as follows:

way;  
 low;  
 Our voic - es we'll lift to the Sav - ior, And  
 And then, when the shad - ows are fall - ing, In

Vocal duet for Soprano and Alto. The music is in B-flat major, 6/8 time, with a forte (*f*) dynamic. The lyrics are as follows:

ask for His bless-ing to - day.  
 pray'r to His throne we will go.  
 All night has He watch'd us in  
 Some soul that is out of His



slum - ber, Did guard us with ten - der - est care; And  
king - dom, We'll guide, thro' His grace, to the light; And

now in our moments of wak - ing, The light of His glo-ry we'll share.  
point out the path-way to heav - en, Where com-eth no sor-row or night.

SOLO. Soprano.

We'll o - pen our hearts to re - ceive it, And  
We'll praise Him for send - ing the sun - beams, To

to Him sing praise ev - er - more; Se - cure in His arms we are  
bright-en the way for us here; Give praise to the plan of re-

## Sunbeams of Glory.

*Rit.*

rest - ing, O Je - sus, Thy name we a - dore.  
demp - tion, Which makes us His chil-dren so dear.

The first system of the musical score for 'Sunbeams of Glory'. It features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Rit.' (Ritardando). The lyrics are: 'rest - ing, O Je - sus, Thy name we a - dore. demp - tion, Which makes us His chil-dren so dear.'

## CHORUS.

They let in the sun-beams of glo - ry, They're fall - ing from heav - en a -

The chorus of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Rit.' (Ritardando). The lyrics are: 'They let in the sun-beams of glo - ry, They're fall - ing from heav - en a -'.

bove; They'll fill us with joy and with glad-ness, With God and His won - der - ful

The second system of the musical score for the chorus. It features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Rit.' (Ritardando). The lyrics are: 'bove; They'll fill us with joy and with glad-ness, With God and His won - der - ful'.



# Sunbeams of Glory.

159

Sun - beams are fall - ing, They're

love. Sun-beams are fall - ing, bright sun-beams are fall - ing, They're

They're

fall - ing from heav-en a - bove; They'll fill us with

fall - ing from heav-en a - bove; They'll fill us with glad-ness, they'll

fall - ing, yes, fall - ing from heav-en a-bove;

glad - ness,

fill us with joy, With God and His won - der - ful love. . . won-der - ful love.

For last verse repeat last eight measures *mp*.

JOSEPH GRIGG.

A. BEIRLY.

*Andante.*

*m* *f* *Rit.*

SOLO. Contralto or voices in Unison.

1. Je - sus, and shall..... it ev - er be,..... A mor - tal  
3. A - sham'd of Je - sus! yes, I may,..... When I've no

*p*

man... a - sham'd of Thee? A - sham'd of Thee, whom an - gels  
guilt... to wash a - way, No tear to wipe, no good to

*m* *Rit.*

praise, ... Whose glo - ries shine... thro' end - less days?.....  
crave, ... No fear to quell, ... no soul to save. ....

*f* *Rit.*



*m* QUARTET or CHORUS.

2. A - sham'd of Je - - sus, that dear Friend,..... On whom my

4. Till then, nor is..... my boast - ing vain,..... Till then I

*m*

*f*

hopes... of heav'n de - pend!... No, when I blush,... be this my

boast... a Sav - ior slain;... And oh, may this..... my glo - ry

*ff*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The vocal parts are written in a single line with a treble clef. The lyrics are written below the vocal line. The score includes dynamic markings such as *m* (mezzo-forte) and *f* (forte), and articulation marks like accents and slurs. The lyrics are: "shame, That I no more re - vere His name;..... No, when I be,— That Christ is not a - sham'd of me;..... And Oh, may blush, be this my shame, That I no more re - vere His name..... this my glo - ry be,— That Christ is not a - sham'd of me.....".

shame, That I no more re - vere His name;..... No, when I  
be,— That Christ is not a - sham'd of me;..... And Oh, may  
blush, be this my shame, That I no more re - vere His name.....  
this my glo - ry be,— That Christ is not a - sham'd of me.....



# O GOD, MY HEART IS FIXED. 163

A. BEIRLY.

SOLO. Bass.  
*Andantino.*

O God, my heart is fixed to praise Thy ho - ly name, My

The first system of the musical score for 'O God, My Heart is Fixed'. It features a solo bass line and a piano accompaniment. The tempo is marked 'Andantino'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins with a mezzo-forte (m) dynamic and ends with a forte (f) dynamic. The lyrics are: 'O God, my heart is fixed to praise Thy ho - ly name, My'.

heart is fixed to praise Thy ho - ly name.

The second system of the musical score. The tempo remains 'Andantino'. The piano part features a forte (f) dynamic. The lyrics are: 'heart is fixed to praise Thy ho - ly name.'

*f Allegretto.*  
Then a - wake! a - wake! then a - wake! a - wake! Then a -

The third system of the musical score. The tempo changes to 'Allegretto' and the dynamics are marked 'f' (forte). The piano part features a forte (f) dynamic. The lyrics are: 'Then a - wake! a - wake! then a - wake! a - wake! Then a -'.

## O God, My Heart is Fixed.

Wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp!

wake! then a - wake! And praise His ho - ly name!  
a - wake! a - wake!

Then a - wake! a - wake! then a - wake! a - wake! Then a -

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line is written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). The score is divided into four systems. The first system shows the vocal line with a long note on 'harp!' followed by a rest, and the piano line with a similar long note. The second system continues the vocal line with 'wake!' and 'a - wake!' and the piano line with a similar pattern. The third system shows the vocal line with 'And praise His ho - ly name!' and the piano line with a similar pattern. The fourth system shows the vocal line with 'Then a - wake!' and the piano line with a similar pattern.



wake the tim - brel and the harp!..... Then a-

wake the tim - brel and the harp!

wake! then a-wake! And praise His ho - ly name.

a - wake! a - wake!

*Rall.* **FINE.**

DUET. Soprano and Alto.

*m Andantino.*

I have tho't up - on Thy lov - ing kind - ness, I have

*m*

## O God, My Heart is Fixed.

thought up - on Thy lov - ing kind - ness, I will call up - on Thy

name, ..... I will call up - on Thy marv - 'lous name:

*m*  
I have thought up - on Thy lov - ing kind - ness, I have thought up - on Thy lov - ing  
I have thought up - on Thy kind - ness, thought up - on Thy  
*m*



# O God, My Heart is Fixed.

167

*f* *Cres.*

kind - ness, And I will call..... up - on Thy name,..... And  
kind - ness, And I will call up - on Thy name,

*Cres.*

*8va.* *8va.*

*Cres.*

I will call..... up - on Thy name;..... Will  
And I will call up - on Thy great and marv'lous name;

*Cres.*

*8va.* *loco.*

*m* *ff* 1 2 *D. S.*

call up - on Thy marv'lous name with praise and thanksgiving; And I will giv-ing.

*m* *ff* *f* 1 2 *D. S.*

## THE GRAND REPUBLIC.

(A NATIONAL PATRIOTIC CHORUS.)

Words and Music by  
ALFRED BEIRLY, Mus. Doc.*Andantino e Maestoso.*

Piano introduction in 9/8 time. The music features a series of chords and moving lines in both hands. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo marking *Rit.* (ritardando) is present, followed by *m tempo.* (moderato tempo).

## FULL CHORUS.

*f*

Live on,..... O GRAND RE-PUB - LIC, Be - loved..... U - ni - ted

*f*

Live on,..... O GRAND RE-PUB - LIC, Be - loved..... U - ni - ted

*mf**f*

States, Thy val - - iant sons and daugh-ters De - fend..... thy peer-less

*f*

States, Thy val - - iant sons and daugh-ters De - fend..... thy peer-less

*f*



gates, De - fend.... thy peerless gates; Shine on.... with crowning lus - tre, Great

gates, De - fend thy peerless gates; Great

Shine on, shine on with crowning

ref - uge of the world, Thy ra - di - ant star - ry ban - ner Tri - um - phant stands un-

ref - uge of the world, Thy radiant, radiant star - ry ban - ner Tri - umphant stands un-

lus - tre, Great ref - uge of the world, Thy star - ry ban - ner Tri - um - phant stands un-

The musical score is written for voice and piano. The vocal parts are in treble and bass clefs, while the piano accompaniment is in grand staff. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The lyrics are: "gates, De - fend.... thy peerless gates; Shine on.... with crowning lus - tre, Great gates, De - fend thy peerless gates; Great Shine on, shine on with crowning ref - uge of the world, Thy ra - di - ant star - ry ban - ner Tri - um - phant stands un- ref - uge of the world, Thy radiant, radiant star - ry ban - ner Tri - umphant stands un- lus - tre, Great ref - uge of the world, Thy star - ry ban - ner Tri - um - phant stands un-".

## The Grand Republic.

*mf* *f*

furled; Shine on..... with crowning lus - tre, Great ref - - uge of the

f

furled; Shine on with lus - tre, Great ref - - uge of the

f

furled; Shine on, shine on with crowning lus - tre, Great

*m* *f*

*f* *Rit.* 1

world, Thy ra - - diant star-ry ban - ner Tri - um - phant stands un -

*f* *Rit.*

world, Thy ra-diant, ra - diant star-ry ban - ner Tri - um-phant stands un -

ref - uge of the world, Thy star-ry ban - ner Tri - um - phant stands un -

*f* *Rit.* 1

The musical score is written for a vocal soloist and piano accompaniment. It consists of two systems of music. The first system has three vocal staves and two piano staves. The vocal parts enter with the lyrics 'furled; Shine on..... with crowning lus - tre, Great ref - - uge of the'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The lyrics continue: 'world, Thy ra - - diant star-ry ban - ner Tri - um - phant stands un -'. The piano part features a prominent melody in the right hand and a supporting bass line. The score includes dynamic markings such as *mf*, *f*, *m*, and *Rit.* (Ritardando). There are also first ending brackets marked with '1'.



Go from here to the Duet.

<sup>2</sup> This ending with D. S. only.

furlled.... Tri - um - phant stands un - furlled,.... Tri -

furlled.... Tri - um - phant stands un - furlled,.... Tri -

furlled....

Go from here to the Duet.

<sup>2</sup> This ending with D. S. only.

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

um - phant stands un - furlled.....

## The Grand Republic.

*Moderato cantabile.*

Piano introduction in G major, 4/4 time. The music is marked *Moderato cantabile*. It begins with a melody in the right hand, marked *mf*, and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a crescendo leading to a *sf* (sforzando) dynamic. The piece concludes with a *Rit.* (ritardando) marking.

DUET.

Vocal duet entry. The vocal parts enter with a melody marked *mf*. The piano accompaniment is marked *m*. The lyrics are: "Live on, 'Thou Queen of Na - tions, Most won - der - ful and fair, A".

Vocal duet continuation. The vocal parts continue with the melody, marked *f*. The piano accompaniment is marked *mf*. The lyrics are: "peace - ful land, and plen - ty That ev - 'ry one may share; We".

Vocal duet conclusion. The vocal parts conclude with the melody, marked *m*. The piano accompaniment is marked *p*. The lyrics are: "love thy free - dom, Thy pre - - cious free - dom, Our love thy pre - cious free - dom, We love thy pre - cious free - dom, Our".



her - i-tage so grand, Our her - i-tage so grand;..... O

her - i-tage so grand, Our her - i-tage so grand;..... O

*Rit. ff p Tempo.*

God, Thou strong De - fend - er, O God, Thou strong De - fend - er, Pro-

God, Thou strong De - fend - er, O. God, Thou strong De - fend - er, Pro-

*f mf*

*f m*

tect our glo - rious land, Pro - tect our glo - - - rious land.

tect our glo - rious land, Pro - tect our glo - - - rious land.

*f ff Rit. ad lib. D. S. to 8:*

*ff sf m f 3 3 3 L. H.*

*mf Con spirito.*

The moon shines bright, And the bark bounds light As the stag bounds o - ver the lea;.....

And the bark bounds light As the stag bounds o - ver the lea; We

As the stag bounds o - ver the lea; We

*mf Con spirito.*

..... And we love the dark blue sea, And we

love the strife of the sail - or's life,

love the strife of the sail - or's life, And we love the dark blue sea, And we

love, we love the dark blue sea, And we love the dark blue sea.

love, we love the dark blue sea, And we love the dark blue sea. Now high now low, to the



# The Sailor Boys' Glee.

175

Or rise to the surge a - gain, And

depths we go, Or rise to the surge a - gain, We make a track on the o - cean's back. And

This system contains the first two staves of the musical score. The first staff is a vocal line with lyrics 'Or rise to the surge a - gain, And'. The second staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests indicated by 'x' marks.

play with his foam-ing mane; We play, we play, we play with his foam-ing

We play, we play,

play with his foam-ing mane; We play, we play, we play with his foam-ing

This system contains the next two staves of the musical score. The first staff is a vocal line with lyrics 'play with his foam-ing mane; We play, we play, we play with his foam-ing'. The second staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The music continues with similar rhythmic patterns and includes 'x' marks for rests.

mane, We make a track on the o - cean's back, And play with his foam-ing mane.

mane, We make a track on the o - cean's back, And play with his foam-ing mane.

This system contains the final two staves of the musical score. The first staff is a vocal line with lyrics 'mane, We make a track on the o - cean's back, And play with his foam-ing mane.'. The second staff is a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The music concludes with a final chord and rests marked with 'x'.

*f Con bravura.*

Fear - less we face the storm in the chase, While the dark clouds fly be - fore it; Or

*f Con bravura.*

Fear - less we face the storm in the chase, While the dark clouds fly be - fore it; Or

*f Con bravura.*

*fz* *p* *Rall.*

meet the shock of the fierce si - roc, Tho' death be hov - 'ring o'er it, Tho' death be hov'ring

*fz* *p* *Rall.*

meet the shock of the fierce si - roc, Tho' death be hov - 'ring o'er it, Tho' death be hov'ring

*ff* *ff* *p* *Rall.*

*A tempo.*

o'er it. Tho' lands-men may quail at the shout of the gale, Its per - il's the sail - or's joy;

*A tempo.*

o'er it. Tho' lands-men may quail at the shout of the gale, Its per - il's the sail - or's joy;



Is the lot of the sail - or boy;  
And wild as the waves which our ves - sel braves, Is the lot of the sail - or boy;

*Poco accel.*

Wild as the waves which our ves - sel braves, Is the lot of the sail - or boy; Is the

*Poco accel.*

Wild as the waves which our ves - sel braves, Is the lot of the sail - or boy;

*Poco accel.*

Wild as the waves which our ves - sel braves, Is the lot of the sail - or boy;

*ff* *Rit.*

lot..... Is the lot of the sail - or boy.

*ff* *Rit.*

Wild as the waves which our ves - sel braves, Is the lot of the sail - or boy.

*ff* *Rit.*

Wild as the waves which our ves - sel braves, Is the lot of the sail - or boy.

FULL CHORUS.  
*Andantino.* *f*

ALFRED BEIRLY.  
From the Oratorio "Emmanuel."

The Lord will re-turn a-gain, here in splen - dor to

*Staccato.*

reign; . . . . . Re - turn to earth a-

The Lord will re-turn a - gain, here in splen - dor to

gain, in splen - dor to reign; He'll re - turn a

reign; . . . . . Re - turn to earth a

The Lord will re - turn a - gain, here in splen - der to



# The Lord Triumphant!

179

gain, o'er earth to reign;  
gain in splen - dor to reign; He'll re - turn a -  
reign; Re - turn to earth a -  
The Lord will re - turn a - gain, here in splen - dor to  
Will re - turn, will re - turn, will re -  
gain, He will . . . re - turn,  
gain, Will re - turn, will re - turn, will re -  
reign; re -  
turn a - gain;  
turn a - gain; He will re - turn a -  
m

## The Lord Triumphant.

He will re - turn a - gain, re - turn a - gain,

gain, in splen - dor to reign! He will tri - umph in the

works of His hands, will tri-umph, will tri - umph in the works of His

hands, will tri - - umph, will tri - umph in the works of His

works of His hands, will tri-umph, will tri - umph in the works of His



# The Lord Triumphant!

181

hands, . . . . . Will tri -

hands, He will tri - umph, He will tri - umph, He will

hands, He will tri - umph, He will tri - umph, He will

umph, Will tri - umph in the works, will tri - umph

tri - umph, He will tri - umph, Will tri - umph in the works, will tri - umph

tri - umph, He will tri - umph, Will tri - umph in the works, will tri - umph

in the works of His hands! He will tri - umph, He will tri - umph, He will

in the works of His hands, He will tri - umph, will tri - umph, will

He will tri - umph, He will tri - umph, He will

## The Lord Triumphant!

*ff*

tri - umph, He will tri - umph! He will tri - umph in the works of His

tri - umph, He will tri-umph! *ff*

tri - umph, will tri - umph! He will tri - umph in the works of His

tri-umph, He will tri - umph!

*ff*

This system contains the first four staves of the musical score. It features vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'tri - umph, He will tri - umph! He will tri - umph in the works of His tri - umph, He will tri-umph! tri - umph, will tri - umph! He will tri - umph in the works of His tri-umph, He will tri - umph!'. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*ff*) dynamic.

hands, will tri - - umph, will tri - - umph, will

hands, will tri - - umph, will tri - - umph, will

This system contains the next four staves. The lyrics continue: 'hands, will tri - - umph, will tri - - umph, will hands, will tri - - umph, will tri - - umph, will'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*ff*) dynamic.

*Rit.*

tri - umph, will tri-umph in the works of . . . . . His hands!

tri - umph, will tri-umph in the works . . . . . of His hands!

of His hands!

*Rit.*

This system contains the final four staves. The lyrics conclude: 'tri - umph, will tri-umph in the works of . . . . . His hands! tri - umph, will tri-umph in the works . . . . . of His hands! of His hands!'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*ff*) dynamic. The system ends with a *Rit.* (Ritardando) marking.



# DAY OF REST AND GLADNESS. 183

BISHOP WORDSWORTH.

J. A. PARKS.

*f* O day of rest and

*Allegro moderato*

*ff*

*f* O day of joy and light; Most

O day of joy and light;

glad - ness; O day of joy and light; O balm of care and sad - ness, Most

beau - ti - ful, most bright..... Thro' a - ges joined in

beau - ti - ful, most bright (most bright), On thee the high and low - - ly Thro' a - ges joined in



tune,..... To Thee, great God tri - une.

tune (in tune), Sing ho - ly, ho - ly, ho - - ly To Thee, great God tri - une.

1st time OBLIGATO DUET. 2d time TUTTI.

On thee, at the cre - a - tion, The light first had its birth;..... On thee, for our sal -

SOPRANO & ALTO.

thee, at the cre - a - tion, Light first had its birth; On thee, for

TENOR & BASS.

va - tion, Christ rose from depth of earth,..... On thee, our Lord vic - to - rious, The

our sal - va - tion, Christ rose from depth of earth, On thee, our Lord vic - to - rious,



# Day of Rest and Gladness.

185

*Rit. e dim.*

Spir-it sent from heav'n, And thus on thee, most glo-rious, A trip - le light is giv'n. On giv'n.

the Spir-it sent from heav'n, And thus on thee, most glo-rious, A triple light is On giv'n.

*Rit. e dim.*

The

The

To - day on wea - ry na - tions ..

*Allegro moderato.*

*Allegro moderato.*

*f*

heav'n-ly man-na falls, ....

The sil - ver trumpet calls, .... Where

heav'n-ly man-na falls, ....

The sil - ver trumpet calls, ....

..... To ho - ly con - vo - ca - tions ..... Where

*ff*



## Day of Rest and Gladness.

*Strong accent.**Cres.*

gos - pel light is glow - ing With pure and ra-diant beams, And liv-ing wa-ters flow - ing With

*Cres.*

gos - pel light is glow - ing With pure and ra-diant beams, And liv-ing wa-ters flow - ing With

*Strong accent.**Cres.*

soul-re-fresh-ing streams. From this, our day of rest,

soul-re-fresh-ing streams.

From this, our day of rest,

New grac-es ev - er gain - ing From this, our day of rest, We

New grac-es ev - er gain - ing From this, our day of rest, We

*Tempo I.*

To spir-its of the blest.... To

To spir-its of the blest....

To

reach the rest re-main - ing To spir - its of the blest, the blest, To Ho - ly Ghost be prais - es, To

reach the rest re-main - ing To spir - its of the blest, the blest, To Ho - ly Ghost be prais - es, To



# Day of Rest and Gladness.

187

*Rit.*

Fa - ther and to Son.... To Thee, blest Three in One;.....

Fa - ther and to Son.... The Church her voice up - rais - es To Thee, blest Three in One;..... To Ho - ly

to Son, *Con tutti forza.*

*ff Con tutti forza.*

To God be prais - es, And to the Son.... Her voice up -

To God be prais - es, And to the Son.... Her voice up -

*ff* Ghost be prais - es, To Fa - ther and to Son.... The Church her voice up -

*ff*

*Rit.* *Dim.* *pp*

rais - es To Thee, blest Three in One..... A - men.....

*p*

rais - es To Thee, blest Three in One..... A - men.....

rais - es To Thee, blest Three in One. A - - men,..... A - men.....

*Rit.* *Dim.* *pp*



FULL CHORUS.  
*Andante.*ALFRED BEIRLY.  
From the Oratorio "Emmanuel."

The day of won-ders long fore-

told By Proph-ets wise; be-gan to dawn; A God of wis-dom and of pow'r, His hand of

wrath had now with-drawn; The mid-night dark-ness quick-ly fled, All doubt and fear were

wrath had now with-drawn; The mid-night dark-ness quick-ly fled, All doubt and fear were



put to flight When God, the Lord of earth and heav'n Stretched forth His wondrous arm of love and might.

put to flight When God, the Lord of earth and heav'n Stretched forth His wondrous arm of love and might.

The first system of the musical score consists of two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clef. The lyrics are: "put to flight When God, the Lord of earth and heav'n Stretched forth His wondrous arm of love and might."

## BASS SOLO.

*Andantino.* The world had long in dark - ness lain, To

The Bass Solo section begins with a 4/4 time signature. The bass line is in bass clef. The tempo is marked *Andantino.* The lyrics are: "The world had long in dark - ness lain, To". The piano accompaniment is in treble and bass clef. Dynamics include *f* and *sf*.

trust in heav'n seemed all in vain; Man groped a - round in

The second system of the Bass Solo section continues the melody. The lyrics are: "trust in heav'n seemed all in vain; Man groped a - round in". The piano accompaniment continues with chords and arpeggios. A dynamic marking of *m* is present.

dark - est night, No hope was his, no guid - ing light; But the

The third system of the Bass Solo section concludes the phrase. The lyrics are: "dark - est night, No hope was his, no guid - ing light; But the". The piano accompaniment features a *f* dynamic and a *rit.* (ritardando) marking.

*f*

Lord of love and power, In-voked His cov - e - nant with men;

*ff*

He sent to earth . . . . . the Babe of Beth - le - hem,

*ad lib.*

He sent the Babe of Beth - le - hem.

*ad lib.* *rit.*

## FULL CHORUS.

*Moderato.*

*f*

Re -

Re - joice! un - to us a Child is

*Moderato.* *f*

Re - joice! un - to ue a Child is born, Un - to us a Son is



*f* Re - joice! un - to us a Child is born, . . . . .  
 joice! un - to us a Child is born, Un - to us a Son is giv - en; Un - to  
 born, Un - to us a Child, un - to us a Child is born, Un - to us  
 giv - en, Un - to us a Child is born, Un - to us a Son is giv - en; Un - to

Un - to us . . . . . a Son is giv - en! And the gov - ernment, the  
 us a Child is born, Un - to us a Son is giv - en!  
 . . . . . a Child is born, Un - to us a Son is giv - en! And the gov - ernment the  
 us a Child is born,

*f* gov - ernment shall be up - on His shoulders; shall be call - ed, shall be  
*m* gov - ernment shall be up - on His shoulders; And His name shall be call - ed, And His name shall be  
*f*



## O Day of Wonders!

call - ed Won - der-ful! Coun - sel-or! The Mighty God! The

call - ed Won - der-ful! Coun - sel-or! The Mighty God! The

ev - er-last-ing Fa-ther! Won - der-ful! Coun - sel-or! The ev - er-

ev - er-last-ing Fa-ther! Won - der-ful! Coun - sel-or! The ev - er-

last - ing Fa - - ther! the Prince of Peace. . . . .

the Prince . . . . of Peace. . . . .

last - ing Fa - - ther! the Prince of Peace. . . . .



## O HOW EXCELLENT.

193

FULL CHORUS.

ALFRED BEIRLY.

*Andantino.*

From the Oratorio "Emmanuel."

Glo - rious Lord, O Fa - ther Al-

might - y, Laud and praise Him, Praise the Lord! Glo - rious

might - y, Laud and praise Him, Praise the Lord! Glo - rious

Lord, O Fa - ther Al - might - y, Laud and praise Him, Praise the

Lord, O Fa - ther Al - might - y, Laud and praise Him, Praise the

Lord! Let heav'n and earth Thy name a - dore, Hail!

Lord! Let heav'n and earth Thy name a - dore, Hail!

hail! hail ev - er more! Glo - rious Lord, O Fa - ther Al-

hail! hail ev - er more! Glo - rious Lord, O Fa - ther Al-

might - y, Laud and praise Him, Praise the Lord! Glo - rious

might - y. Laud and praise Him, Praise the Lord! Glo - rious

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two systems of music, and the second system contains the last two systems. The lyrics are printed below the vocal staves. The piano part is written on grand staves (treble and bass clef). Dynamics include *m* (mezzo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The tempo is not indicated.



Lord, O Fa - ther Al - might - y, Laud and praise Him, Praise the

Lord, O Fa - ther Al - might - y, Laud and praise Him, Praise the

rit. *f* Allegro.

Lord! O Lord, how ex - cel - lent, how ex - cel - lent is Thy name, how

rit. *f*

Lord! O Lord, how ex - cel - lent, how ex - cel - lent is Thy name, how

*f* rit. *f* Allegro.

ex - cel - lent is Thy name, how ex - cel - lent is Thy name in all the

ex - cel - lent is Thy name, how ex - cel - lent is Thy name in all the

earth; Praise ye the Lord, O praise His ho - ly name,

earth; Praise ye the Lord, O praise His ho - ly name,

Praise ye the Lord, O praise His ho - ly name, O Lord, how

Praise ye the Lord, O praise His ho - ly name, O Lord, how

ex - cel - lent, how ex - cel - lent is Thy name;.....

O Lord, how ex - cel - lent, how

ex - cel - lent, how ex - cel - lent is Thy name: O Lord, how ex - cel - lent, how

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two systems of the vocal parts and the first system of the piano accompaniment. The second system contains the next two systems of the vocal parts and the second system of the piano accompaniment. The third system contains the next two systems of the vocal parts and the third system of the piano accompaniment. The fourth system contains the final two systems of the vocal parts and the final system of the piano accompaniment. The lyrics are written below the vocal staves. The piano part is written on grand staves (treble and bass clef). Dynamics include *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as notes, rests, bar lines, and slurs.



How ex - cel - lent,  
ex - cel - lent is Thy name, How ex - cel - lent,  
ex - cel - lent is Thy name, How

How ex - cel - lent is Thy name..... in  
ex - cel - lent, How ex - cel - lent, How ex - cel - lent is Thy name..... in

all..... the earth; How ex - cel - lent, How  
all..... the earth; How ex - cel - lent, How ex - cel - lent,

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of several systems of staves. The vocal parts are written on treble and alto clefs, while the piano accompaniment is on grand staves. Dynamics include *f* (forte). The lyrics are: "How ex - cel - lent, ex - cel - lent is Thy name, How ex - cel - lent, ex - cel - lent is Thy name, How How ex - cel - lent is Thy name..... in ex - cel - lent, How ex - cel - lent, How ex - cel - lent is Thy name..... in all..... the earth; How ex - cel - lent, How all..... the earth; How ex - cel - lent, How ex - cel - lent,"

## O How Excellent.

*f*  
ex - cel - lent, How ex - cel - lent is Thy name..... in all..... the

*f*  
How ex - cel - lent is Thy name..... in all..... the

*f*  
earth; O Lord, how ex - cel - lent, how ex - cel - lent is Thy name, how

*f*  
earth; O Lord, how ex - cel - lent, how ex - cel - lent is Thy name, how

ex - cel - lent is Thy name, how ex - cel - lent is Thy name..... in all..... the

*m*  
ex - cel - lent is Thy name, how ex - cel - lent is Thy name..... in all..... the

*m*



O How Excellent.

199

earth;... *f* *O*

O Lord, how ex - cel - lent, how ex - cel - lent is Thy name,

earth; O Lord, how ex - cel - lent, how ex - cel - lent is Thy name,

Lord, how ex - cel - lent, O Lord, how ex - cel - lent, We will re- *m* *cres.*

O Lord, how ex - cel - lent, O Lord, how ex - cel - lent, We will re-

O Lord, how ex - cel - lent, O Lord, how ex - cel - lent, We will re- *cres.*

joyce, re - joyce in onr sal - va - tion.....

joyce, re - joyce in our sal - va - tion.....



# 200 HEAV'N AND THE EARTH DISPLAY.

Adapted from MENDELSSOHN by A. BEIRLY.

*Allegro. Vivace.* *f* *ff*

Heav'n and the earth dis-play, His grand-eur is un-bound-ed; They de-

*f* *ff*

Heav'n and the earth dis-play, His grand-eur is un-bound-ed; They de-

*Allegro Vivace.* *mf* *f* *sf* *ff*

clare He is God, they re-sound His end-less fame: He was Lord o-ver all, . . . , ere the

clare He is God, they re-sound His end-less fame:

*m*

u-ni-verse was found-ed; O praise the Lord in song, His won-drous love pro-

His won-drous love, His

O praise the Lord in song, O

O praise the Lord in song, His won-drous

The musical score is written for a vocal ensemble and piano accompaniment. It consists of several systems of staves. The vocal parts are written in treble and bass clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Allegro. Vivace.' and the dynamics range from 'mf' (mezzo-forte) to 'ff' (fortissimo). The lyrics are in English and describe the grandeur of God and the universe. The score includes various musical notations such as notes, rests, and dynamic markings.



*ff*

claim, O praise..... Him, His won-drous love pro-claim.

love pro-claim, O praise .. ..... Him, His won-drous love pro-claim.

*ff*

praise the Lord, O praise... ..... Him, His won-drous love pro-claim.

love pro-claim, O praise the Lord, ev - er praise Him, His won-drous love pro-claim.

SOLO. Soprano.

No hos - - - tile force in - jus - tice rais - - - es, Can

si - lence His e - lect who bow.... and sing His

prais - - - es: For ev - - - er - - last - - ing is His



name. From day to day His pow'r and

glo - ry are re - sound - ed, From day to day His

pow'r and glo - ry are re - sound - ed.

Heav'n and the earth dis - play, His grand - uer is un-

bound - ed; O praise Him in song His won - drous love pro-

*Cres.*

*f*

*Cres.*

*p*

*ff*

*Rit.*

*ff*

*Rit.*

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo and dynamics are indicated by various markings: *Cres.* (Crescendo), *f* (forte), *p* (piano), *ff* (fortissimo), and *Rit.* (Ritardando). The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures. The piano part features dense chordal textures and moving lines in both hands, often using arpeggiated figures.



# Heav'n and the Earth Display.

203

*f* FULL CHORUS.

claim.  
Heav'n and the earth dis - play, His grand - eur is un - bound ed; O praise Him in  
O praise the  
Heav'n and the earth dis - play, His grand - eur is un - bound - ed; O  
O praise the  
song, His won-drous love pro - claim, O praise..... Him, His  
Lord in song, His won - drous love pro - claim, O praise..... Him, His  
praise Him in song, O praise the Lord, O praise ..... Him, His  
Lord in song, His won-drous love pro-claim, O praise the Lord, ev-er praise Him, His.  
won-drous love pro - claim. Praise Him, praise Him, O praise the Lord.  
won-drous love pro - claim. Praise Him, praise Him, O praise the Lord.  
Rit.  
Rit.

The musical score is written for a full chorus, with vocal parts in treble and bass clefs and piano accompaniment in grand staff. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, ff, sf), articulation (accents), and performance directions (Rit.). The lyrics are printed below the vocal staves, with some words in parentheses indicating optional or alternative phrasing. The piano part features a prominent bass line with many beamed eighth and sixteenth notes, creating a rhythmic foundation for the vocal melody.



*Allegro.*

(Transposed from C to A.)

JOSEPH HAYDN.

SOLO AND CHORUS.

From the "Creation."

OBOE SOLO.

*p* *fz* *f* *p*

*mf*

The mar - v'lous, the mar-v'lous work he holds a - mazed,

*p* *f.*

The glo - rious hier-arch - y of heav'n, And

*p* *f* *p* *mf*

to th'e-the-rial vault re-sound, The praise of God,

*f* *p*

the praise of God, And to the sec - ond day, and to the sec - ond

*mf*



SOLO. *f*

day, And to th'e-the-rial vault re-sound, The praise of God, the praise of

CHORUS. *f* And to th'e-the-rial vault re-sound, The praise of God, the praise of

*f*

*mf*

God, And of the sec - ond day, and of the sec - ond day. The

God, And of the sec - ond day, and of the sec - ond day.  
And of the sec - ond day, the sec - ond day.

*mf*

mar-v'lous work be - hold a-mazed, The glo-rious hier - arch - y of heav'n; And from th'e-the-rial

*f*

And

*f*

vault . . . . . re - sound the praise of God, and of the sec - ond

from, and from th'e-the - real vault re-sound the praise of God, and of the sec - ond

day. The mar - - v'lous work be-hold a - maz'd,

day.

the glo - rious hier-arch-y of heav'n, And to th'e-the-real vault re-sound,

mf And to th'e-the-real vault re-sound, And

p f

*mf* *f* *f* *mf* *mf* *p* *f*



The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into several systems, each with a vocal line and piano accompaniment.

**System 1:** The vocal line begins with a rest, followed by the lyrics "The praise of God, the praise of God, And of the sec - ond". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *f*.

**System 2:** The vocal line continues with "to the vault re-sound, The praise of God, the praise of God, And of the sec - ond And of the". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf* and *f*.

**System 3:** The vocal line has "day, And to th'e-the-real vault . . . resound the praise of". The piano accompaniment features a more complex, flowing melody. Dynamics include *f* and *ff*.

**System 4:** The vocal line continues with "day, and of the sec - ond day, And to the vault, And to th'e-the-real vault resound the praise of". The piano accompaniment continues with a similar flowing melody. Dynamics include *f* and *ff*.

**System 5:** The vocal line has "God, and of the sec - ond day." The piano accompaniment features a more complex, flowing melody. Dynamics include *f* and *ff*.

**System 6:** The vocal line continues with "God, and of the sec - ond day." The piano accompaniment continues with a similar flowing melody. Dynamics include *f* and *ff*.

**System 7:** The vocal line has "God, and of the sec - ond day." The piano accompaniment continues with a similar flowing melody. Dynamics include *f* and *ff*.

**System 8:** The vocal line has "God, and of the sec - ond day." The piano accompaniment continues with a similar flowing melody. Dynamics include *f* and *ff*.

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